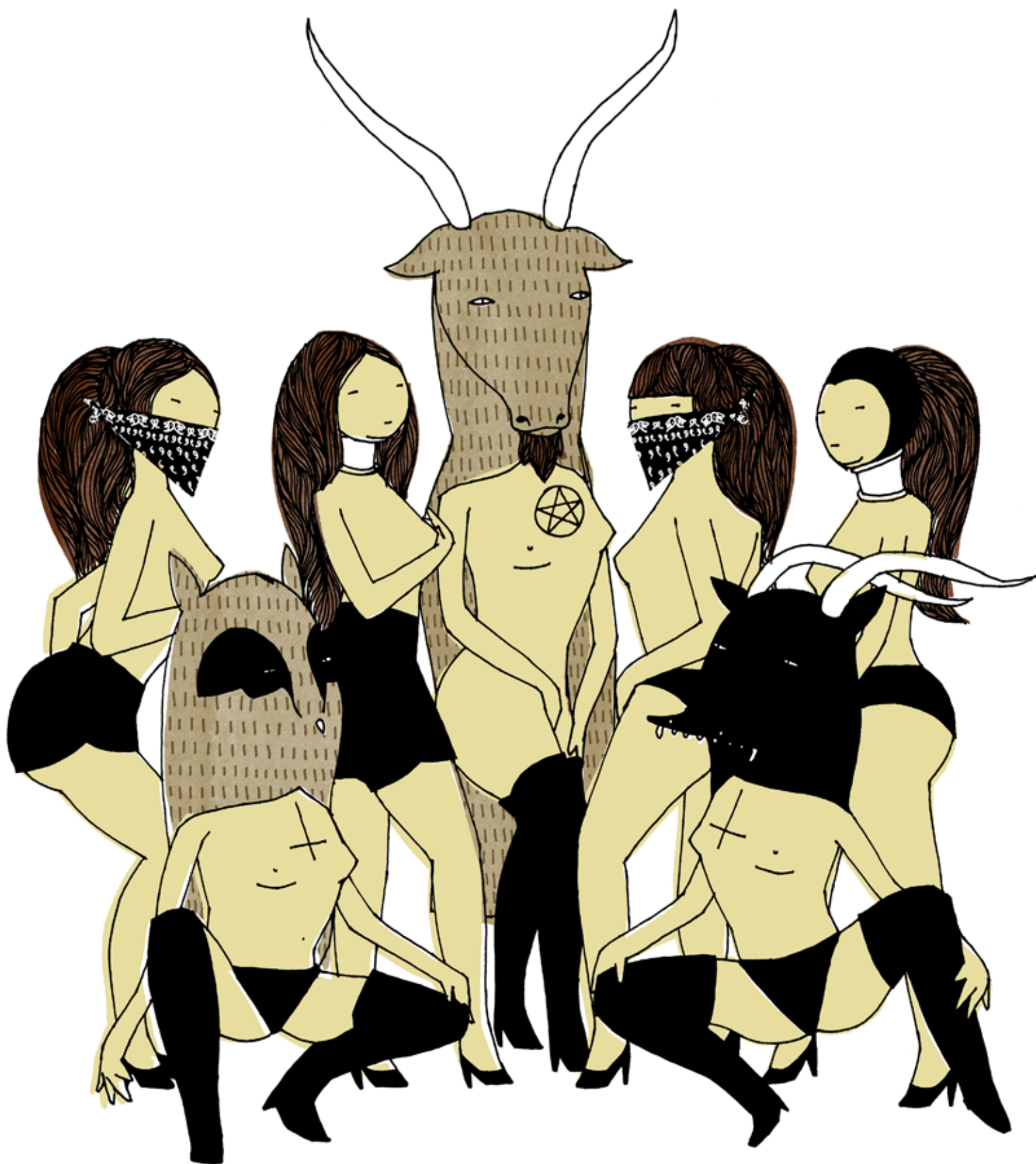




# NOW THEN.

A MAGAZINE FOR SHEFFIELD. RACHEL UNTHANK. HOMELESS. KID ACNE. ISSUE 9. FREE.

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# NOW THEN.

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DECEMBER 2008.

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BEARDIES, WEIRDIES AND BANJOS.

## WE AIM.

TO INFORM PEOPLE HONESTLY.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.

TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

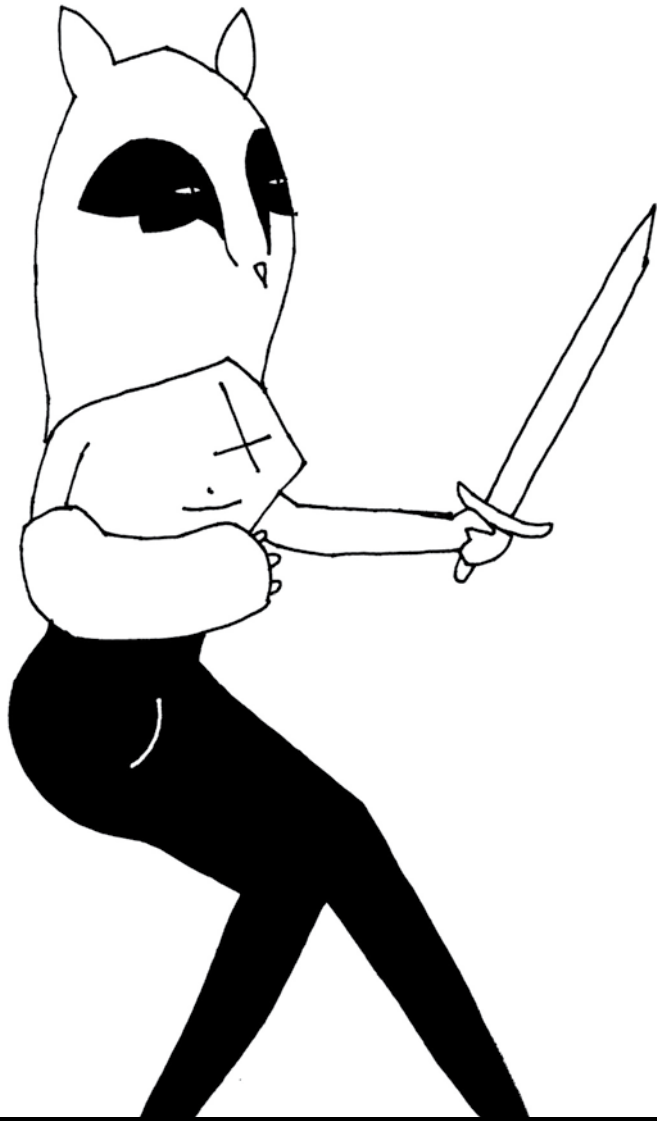
TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

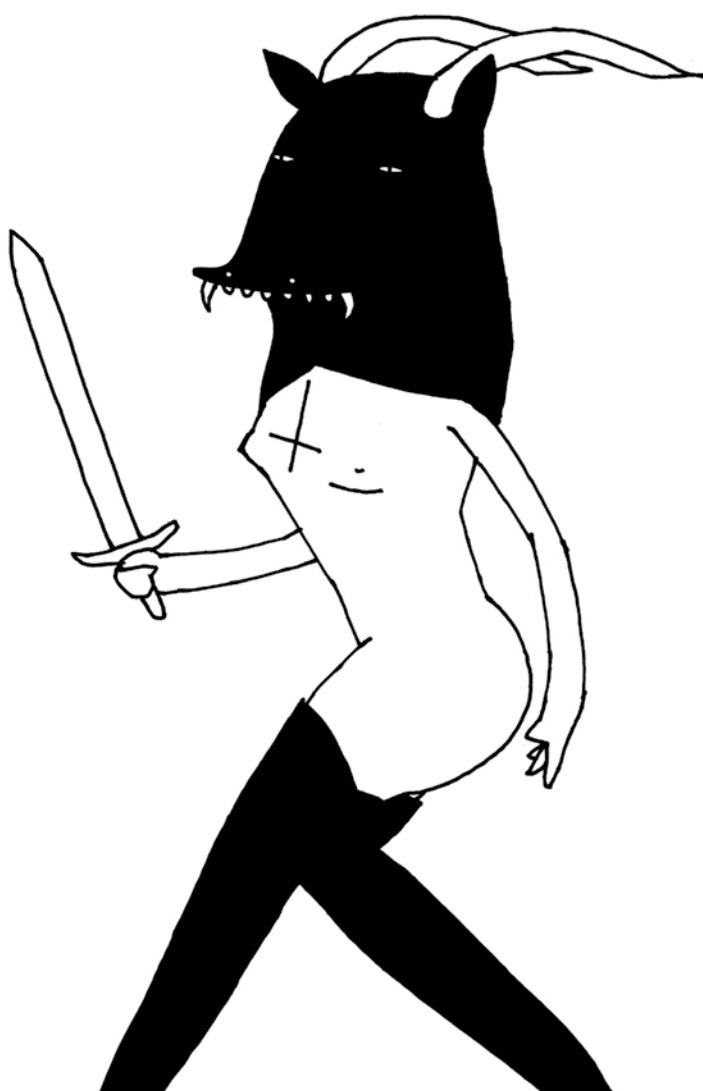
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## DECEMBER.

### FREE CHRISTMAS.

We're proud to present our finest issue yet.

This month, hard working Sheffield legend Kid Acne graces our pages, with artwork so good it melts butter from his step ladder. Anyone who watched this guy paint Dulo a few months back knows. International. Technique.

Content this month is superb. Open your eyes to homelessness this Christmas. Apparently we're all three pay cheques away. No doubt.

Music this month see our top albums of 2008. Portishead... **Portishead.**

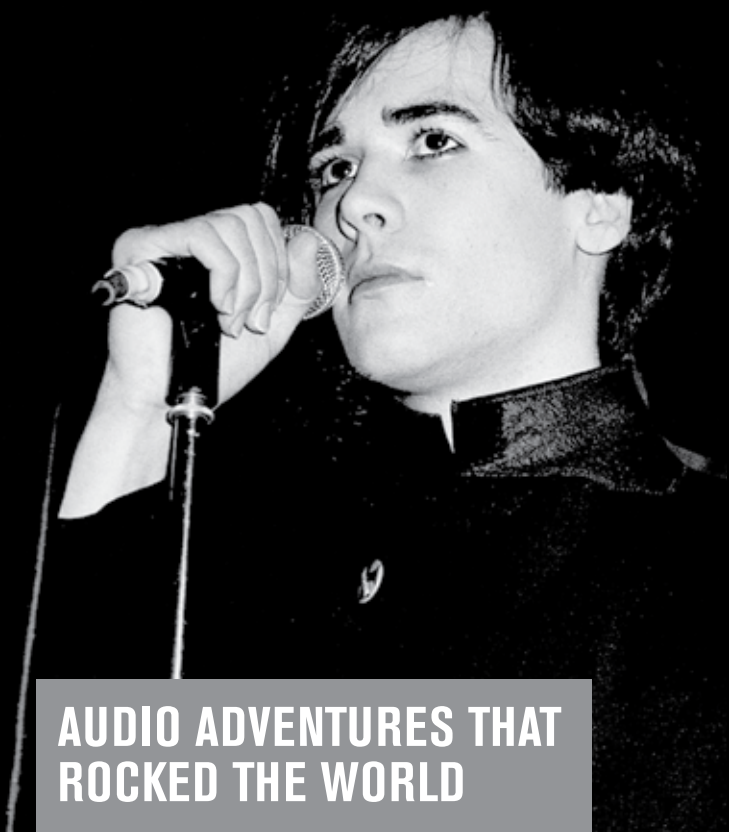
Features include Hunter S Thompson, advertising makes you stupid and more news on flyer licensing.

Plus our regular collection of contributors spinning their tales and tribulations. Keep warm & look after one another.

JAMES.

# REBEL MUSIC

## FILM SEASON AT SHOWROOM CINEMA IN DECEMBER



### AUDIO ADVENTURES THAT ROCKED THE WORLD

**Patti Smith: Dream of Life** (15)  
**Tonite Let's All Make Love in London** (PG)  
**Heavy Load** (12A)  
**Sabotage** (U)  
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**EVERY ISSUE, OFTEN AGAINST OUR BETTER JUDGEMENT, WE ATTEMPT TO CONDENSE SHEFFIELD'S MONTHLY ACTIVITIES ONTO ONE PAGE. ALTHOUGH THIS TASK MAY SEEM IMPOSSIBLE AND ITS MEAGRE SLOT LIMITING, IT DOES GIVE US THE OPPORTUNITY TO HIGHLIGHT WHAT WE BELIEVE ARE THE MOST INTRIGUING NEWSWORTHY NUGGETS.**

**THIS MONTH'S NUGGETS OF SHEFFIELD NEWS ARE A NEW VENUE, A WORLD A CAPPELLA COLLECTIVE AND AN AMBITIOUS COMMUNITY VENTURE.**

## **THE STOCKROOM.**

I've got to admit that I've always found newly-refurbished pubs a bit bloody difficult to deal with. They always smell of new paint, for starters. That said, if there's one sight likely to assuage my deep-seated suspicion of change, it's that of members of staff sitting at the bar and drinking with the customers. It strikes me as the sort of posture suggestive of generosity with the bar snacks and a cavalier approach to what the upper echelons of the marketing fraternity might refer to as 'the hard sell'. This was exactly the prospect that greeted me when I stuck my head round the door of the Stockroom on the corner of Leadmill Road. I chatted briefly to Mat the proprietor and his colleague Adam about their plans. The enthusiasm for their new venture was palpable: "We see this place primarily as a pub for regular people, but we want it to do more than that - music, exhibitions - we're going to be getting a stage at some point soon." Mat waved his arm expansively around the room, "All this is going to be covered in art. We're going to have three or four different nights on a week." Then he looked a bit embarrassed, "I don't want to sound like too much of a hippy, but I think it's really important that this is somewhere that local people can show off what they've been doing: art, bands, spoken word - whatever."

## **OPOR CHOIR.**

The word 'Opor' - I'm semi-reliably informed - means 'one voice' in old English. I was actually quite surprised to find this out. The name is perhaps slightly misleading - this two year old Sheffield venture is in fact notable for the multiplicity of voices and cultures that it embraces. An a cappella group, they sing a mixture of folk and protest songs from around the world, as well as a great deal of blues and gospel - and they gig regularly at venues and events round Sheffield. Czech, Spanish and South African music all featured at the last gig I attended, which was to celebrate their second birthday. Given that their membership criteria is almost as inclusive as their influences (all you need to join is a willingness to learn), their sound and look are both extremely professional. This is in large part due to the exacting standards of the choir-mistress, Miss Dolly May Ryall (esq). They meet to practise at the Sharrow community centre (just off Wostenholm road) on Wednesday evenings from 6.30pm. I'd heartily recommend looking in on them - especially if you feel the urge to expand your musical horizons and express your solidarity with the oppressed peoples of the world through the medium of song. After all, let's face it: you're probably in your mid 20s - it's time to stop mourning Top of the Pops.

## **THE AUTUMN CAULDRON.**

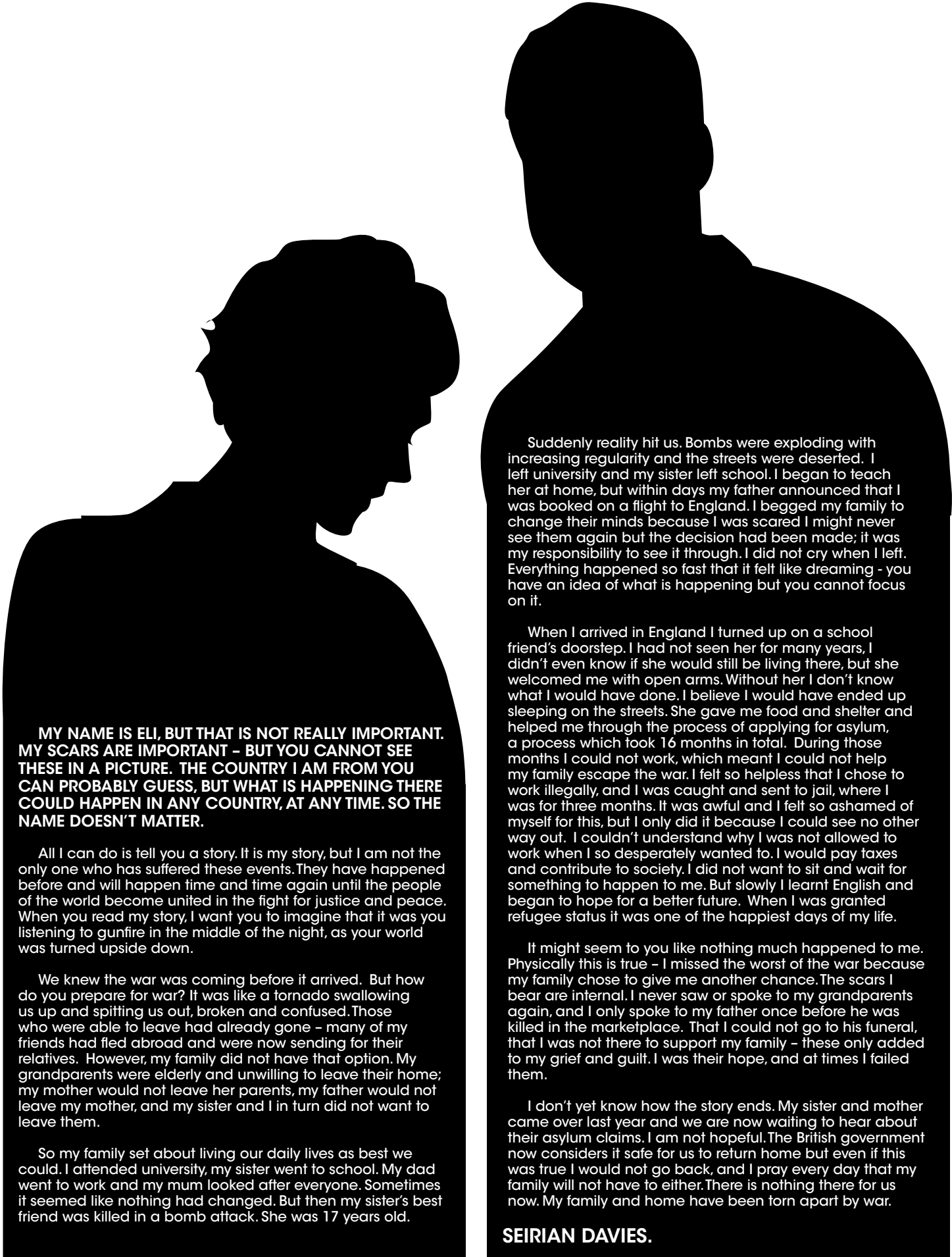
The Autumn Cauldron is the second event of its type - Supermutant Records also did one in the summer called The Supermutants Ball and plan to do more in the future. The idea is to create a regular space in which different creative artists, musicians, visual artists, poets, dancers and thinkers can express themselves directly to an audience in a collective way to create unique experiences.

Both the events and the record label are built around the idea of people investing in a creative community rather than buying a specific product. There are no names on the posters so that people come for the night rather than for one specific part. Part of the idea with the events is to work with different creative community groups - working last time with Grow Sheffield and this time with Encounter Abundance, who will be celebrating the end of their exchange shop on Wostenholm road. The initial release of Mix 1, a journey through lots of the music made by the collective but without a track-listing or artists' names, is imminent. In the long run they aim to produce podcasts that people can subscribe to and can be put out by different folk each time, as well as conventional albums. They are always open for new people who want to get involved.

SAT 15th Nov, Common Ground, Corner of Wostenholm Road.

**GEORGIA WALKER CHURCHMAN.**

# **LOCALCHECK.**



**MY NAME IS ELI, BUT THAT IS NOT REALLY IMPORTANT. MY SCARS ARE IMPORTANT – BUT YOU CANNOT SEE THESE IN A PICTURE. THE COUNTRY I AM FROM YOU CAN PROBABLY GUESS, BUT WHAT IS HAPPENING THERE COULD HAPPEN IN ANY COUNTRY, AT ANY TIME. SO THE NAME DOESN'T MATTER.**

All I can do is tell you a story. It is my story, but I am not the only one who has suffered these events. They have happened before and will happen time and time again until the people of the world become united in the fight for justice and peace. When you read my story, I want you to imagine that it was you listening to gunfire in the middle of the night, as your world was turned upside down.

We knew the war was coming before it arrived. But how do you prepare for war? It was like a tornado swallowing us up and spitting us out, broken and confused. Those who were able to leave had already gone – many of my friends had fled abroad and were now sending for their relatives. However, my family did not have that option. My grandparents were elderly and unwilling to leave their home; my mother would not leave her parents, my father would not leave my mother, and my sister and I in turn did not want to leave them.

So my family set about living our daily lives as best we could. I attended university, my sister went to school. My dad went to work and my mum looked after everyone. Sometimes it seemed like nothing had changed. But then my sister's best friend was killed in a bomb attack. She was 17 years old.

Suddenly reality hit us. Bombs were exploding with increasing regularity and the streets were deserted. I left university and my sister left school. I began to teach her at home, but within days my father announced that I was booked on a flight to England. I begged my family to change their minds because I was scared I might never see them again but the decision had been made; it was my responsibility to see it through. I did not cry when I left. Everything happened so fast that it felt like dreaming – you have an idea of what is happening but you cannot focus on it.

When I arrived in England I turned up on a school friend's doorstep. I had not seen her for many years, I didn't even know if she would still be living there, but she welcomed me with open arms. Without her I don't know what I would have done. I believe I would have ended up sleeping on the streets. She gave me food and shelter and helped me through the process of applying for asylum, a process which took 16 months in total. During those months I could not work, which meant I could not help my family escape the war. I felt so helpless that I chose to work illegally, and I was caught and sent to jail, where I was for three months. It was awful and I felt so ashamed of myself for this, but I only did it because I could see no other way out. I couldn't understand why I was not allowed to work when I so desperately wanted to. I would pay taxes and contribute to society. I did not want to sit and wait for something to happen to me. But slowly I learnt English and began to hope for a better future. When I was granted refugee status it was one of the happiest days of my life.

It might seem to you like nothing much happened to me. Physically this is true – I missed the worst of the war because my family chose to give me another chance. The scars I bear are internal. I never saw or spoke to my grandparents again, and I only spoke to my father once before he was killed in the marketplace. That I could not go to his funeral, that I was not there to support my family – these only added to my grief and guilt. I was their hope, and at times I failed them.

I don't yet know how the story ends. My sister and mother came over last year and we are now waiting to hear about their asylum claims. I am not hopeful. The British government now considers it safe for us to return home but even if this was true I would not go back, and I pray every day that my family will not have to either. There is nothing there for us now. My family and home have been torn apart by war.

**SEIRIAN DAVIES.**

# UNREPORTED TRUTH.



**YOU DID WHAT? YOU WENT TO A NIGHTCLUB? WE WILL HAVE TO PRAY FOR YOUR SOUL.**

**THAT'S ROUGHLY HOW A CONVERSATION WENT A FEW YEARS AGO BETWEEN ME AND MY BOSS. HE WAS THE PRINCIPAL OF THE COLLEGE IN SHEFFIELD I WAS WORKING FOR, AN UPRIGHT CITIZEN AND AN ARDENT METHODIST, AND I WAS A HUMBLE LECTURER, FLOUNDERING IN THE DARK SEAS OF SIN.**

Alright, times have changed. Clubbing now has a long and proud history and Sheffield has played an important role in that story, serving up an exhilarating mix of clubs and nights, ranging from those that attracted global acclaim to small-scale events that bristle with original music, dedicated promoters, enormous musical talent and well pleased punters.

However, though independent promoters have kept the city on the musical map and helped to pull in loads of new students and visiting punters to Sheff, we have been up against it with the City Council, many of whose councilors and officers seemed to share that 'fun over my dead body' attitude of my ex-boss.

As part of the move to develop Sheffield, the authorities have gone all out for excessive tidiness (along with giving the green light to some awful new buildings). This tidiness obsession has led to a war on posters and flyers. Few of us would support a promoter who scatters flyers over the streets or plasters up posters in unsuitable places where they stay, grimly, for years. But all this new broom stuff seems to have washed out the baby with the bath water, making it really hard for many of us to let people know what's going on and robbing Sheffield of the vibrancy, the buzz of street life where you are constantly confronted with posters tempting you attend a huge and glittering ragbag of events.

It looked like one more nail in the coffin when we found out a few weeks ago that we would now need to buy badges to have the right to flyer in the city centre, with rising costs of badges which meant that if you had three people out flying at one time it would set you back £325 (see last month's article).

Here, at last, we get to the good news. Papa Al (Dubcentral) and James Lock (Opus) have now had two very positive meetings with the City Centre Management Team. It seems attitudes are changing - no longer seen as agents of evil, independent promoters are being recognized as playing an important part in city life.

Down to details: if you promote a night or a one off event you will now get a 50% discount on the flying badges. So, for the year the first one will cost £37.50, the second £50 and the third £87.50. Remember the badges are transferable between flyerers for your event. It will also only cost you £25 for a monthly licence for one person promoting a one-off event. Clubs promoting in-house nights still pay the full rate. So we now have a 2-tier system that supports the little guys. Of course it would be better if you didn't need a badge at all, and you don't if you are flying on private land with permission, but as this is all to do with national law we reckon we have gained an important concession, putting Sheffield on the map as the city that has given a good break to independent promoters. The talks have now moved on to looking at ways to create more affordable poster sites and we hope to bring you good news on this soon. But there is definite whiff of change in the air, good old Sheffield.

One last bit of info - the Council will be imposing the licence scheme from December 1st, so if you need badges, go on the Council Website and get them now. To stop promoters outside the city or venues trying to scam this arrangement we have agreed that only promoters who are members of the PROMO ACT ON Facebook group can get the discount, so if you are not a member yet ask James Lock or Papa Al (Alan Deadman) to add you on as a member. And happy promoting!

PAPA AL.

# TALES FROM MUSIC CITY.



06/12/08  
**Glasvegas**  
White Lies

09/12/08  
**Supergrass**

11/12/08  
**Apocalyptica**  
Swallow the Sun

13/12/08  
**Tinchy Stryder**  
NEM ft. K-Dot + Shinobi + Remz & Coco

17/12/08  
**The Saw Doctors**

20/12/08  
**Stereo MC's** (Live PA)

20/12/08  
**Bohemian Mods**

17/01/09  
**Brute Chorus + Lord Auch**  
The Hinges

24/01/09  
**The Orange 38**  
Driffrun

06/02/09  
**Kathryn Williams**  
Neil Mccoll

14/02/09  
**Mongrel**

19/02/09  
**Emmy the Great**

21/02/09  
**Baddies**  
Darke Horse + Sub Nova

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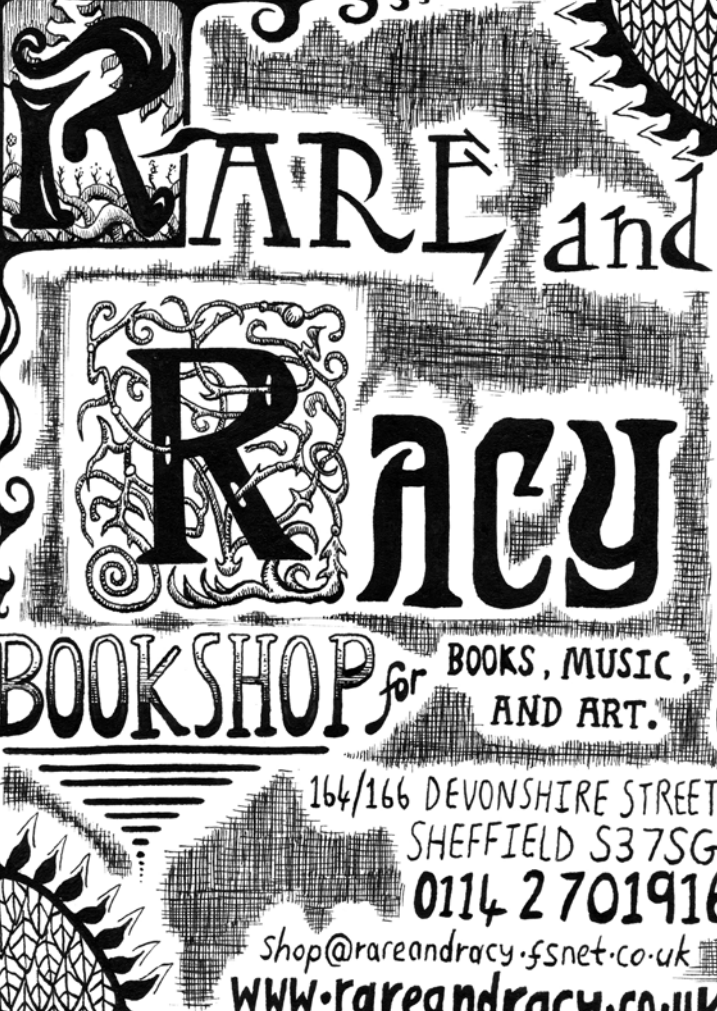
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## EDUCATION IS NOT A PRIVILEGE, IT IS A RIGHT.

IT SEEMS LIKE ONLY YESTERDAY THAT THE GOVERNMENT'S PROPOSAL FOR THE TOP-UP ON TUITION FEES AS THE SOLUTION FOR THE HIGHER EDUCATION FUNDING "PROBLEM" WAS NARROWLY PASSED. NOW THERE ARE ALREADY WHISPERS OF PLANS TO RAISE AND EVEN COMPLETELY REMOVE THE CAP ON TOP-UP FEES, GRANTING UNIVERSITIES, IN PARTICULAR THOSE OF RUSSELL GROUP OR RED-BRICK REPUTE, THE LIBERTY OF CHARGING WHATEVER THEY WANT, ESSENTIALLY TURNING OUR EDUCATION SYSTEM INTO A MARKET ECONOMY.

An inevitable implication of this will be polarisation in teaching and learning. Traditional universities and those high up in the league tables will receive more revenue from the higher fees they charge, "justified" by their reputation and academic standing, which will go into superlative facilities and resources, thus perpetuating a system that reeks of elitism and socio-economic divide.

The Higher Education Policy Institute (HEPI) has projected that if the fee cap was set at a maximum of £7,000, we might expect an average annual fee of £4,300 across the sector. If a student were to pay this over the course of a three-year degree, and also take up the average loan for living costs (projected at £3,500), then at the end of their programme they would have acquired a public debt of around £25,000, once interest has also been added.

For students receiving a loan that would adequately cover the costs of the maximum fee (£7000) and the maximum amount for maintenance, this total debt would rocket to no less than £37,000. Bursary schemes have been introduced to assist those from poorer backgrounds to pay for the top-up fees, yet the criteria of discretion for these awards is riddled with massive assumptions about an individual's personal and financial circumstances, with many cases being no more than what NUS President Wes Streeting dubbed a "postcode lottery".

Moreover, financial support for underprivileged students appears to be subsidising into a "shadow market", in which bursaries are awarded according to marketing incentives or academic merit, as opposed to financial need. Potential grants from employers are likely to be based on these criteria, possibly giving graduate employers a larger say in curriculum – a somewhat disconcerting prospect for greater society.

The estimated life-time premium (as opposed to that of someone with just 2 A-levels) for arts and humanities graduates is £35k and £51k respectively. Within the OECD (Organisation for Economic Co-operation and Development), there are just three countries that spend less per GDP percentage on Higher education, namely Italy, Slovakia and the Czech Republic. If the UK government were to match the OECD average expenditure, fees would be reduced by £1000 per student per year. In October 2007, Gordon Brown declared that "...our ambition must be nothing less than to be world class in education" – and where's all the money for this? Surely not where his mouth is.

With the credit crunch in full-loom, research shows that today's undergraduates are grossly underestimating living costs. The total average shortfall of students' predicted outgoings is 10%, with groceries, bills, socialising and travel being particularly underestimated.

Having sat on University Access to Learning Fund panels (meetings that award grants to those in financial hardship), I see how bad things get for underfunded individuals. In some cases a student's loan and bursary won't even cover their fees and rent, let alone composite living costs and course materials.

According to a recent NUS survey, 46% of students have to work to cover their basic living costs, with a third of them working more than 17 hours a week. Combine this with the Student Price Index findings that students' inflation is essentially 50% higher than the average citizen and it's not difficult to see that students from lower socio-economic backgrounds are already heading for financial crisis.

As a representative of Newcastle University, an institution within the Russell Group classification (like Sheffield Uni), the emergence of these elitist proposals concerns me to the core. In light of our own Chancellor's public declaration that the current tuition fee cap is "intolerably low" (though not necessarily a view representative of the institution as a whole, it must be noted), I feel that it's down to those who'll be affected to speak out against what may soon become a miscarriage of representation.

On the 3rd September, NUS launched the 'Broke & Broken' campaign against the Higher Education Funding proposal and will continue to campaign over the next couple of years, engaging student unions across the UK. I implore anyone who believes in the right and equal access to education to rise up and speak out against what will surely be a travesty should it come to pass.

Contact your local MP at - [writetothem.com](mailto:writetothem.com)

For further information on the debate, visit - [nus.org.uk/en/Campaigns/Broke-and-Broken/](http://nus.org.uk/en/Campaigns/Broke-and-Broken/)

PETE MERCER.

# MERIT NOT MONEY.







HOMELESSNESS IS A SUBJECT THAT MANY MORE PEOPLE WILL BE LEARNING ABOUT IN OUR SOCIETY AS THE CREDIT CRUNCH CLAIMS MORE AND MORE FAMILY HOMES. FRIENDS, NEIGHBOURS AND FAMILIES MAY BE CAUGHT UP IN HOW TO HELP THOSE IN A SEEMINGLY DESPERATE SITUATION, PEOPLE WHO HAVE TO COPE IN PRACTICAL WAYS HAVING BEEN THROUGH EMOTIONAL HELL.

One of the intriguing and unfathomable aspects of homelessness is the effect on the spirit and mind of those caught, and beyond that the long-term beliefs that people grow to have and hold. From my experience of working with the homeless community it is these self-perceptions that become the most stubborn obstacle to moving away from homelessness all together. Last year I spent one night on the streets - just one night - and was surprised to find that twenty-four hours of pseudo-homelessness can be profound.

I believe two things made the experience more profound. Firstly, it was a wet November day-night. A cold wet night forces reality to stare you in the face and reality means you have to use the shelter, warmth and safety that the city offers. In my case shelter and safety both felt precarious. Secondly, I was part of a group. The group didn't stay as one all of the time, but it meant that I was never alone. Looking back I can see how easy it would have been for me by myself to disappear for such a brief period of time. Homeless people are seldom loners; one of the reasons for some finding their way into the community, perversely, is companionship. Alone, I would have avoided some of the situations the group couldn't avoid.

My colleagues for the sleep-out had given up their wallets for a "rough sleeper pack" at ten in the morning. I couldn't join until 4 in the afternoon. By that time there was already something different about them. All concerned were professional people used to freedom of access to all the usual services, yet in the six hours they had spent without cash and unable to function as themselves they had changed. It is hard to say how they had changed except that there was a sense of vigilance, a sense of being careful about what they were doing, a sense of being out of place. But why?

Their story was fascinating. It was a wet day so they had headed for places of shelter. First stop was the bus station. With nothing to do it seemed as good a place as any. After a while a station "security" person approached and asked their destination. They openly admitted they didn't have one. Shortly afterwards, the security person returned with a colleague and informed the group they had to leave, informing them the bus station was for people catching buses not loiterers. As they had done nothing untoward the group were surprised. On hearing the story I wasn't so surprised. Some of the homeless community I work with cause a real nuisance around the city centre. Begging (and the potential harassment of customers that goes with it) isn't an image any service manager wants associated with their business. However, for the first time I started to question whether nuisance preceded exclusion, or whether exclusion was a cause of people becoming a nuisance.

At four in the afternoon the train station proved a good place for shelter. The rush hour afforded excellent cover. We stayed until seven, maybe eight o'clock. It was here that the lack of an activity seemed to weigh down on us. The station was full of those who had a purpose; commuters waiting for a train, anticipating an evening ahead. Whatever they anticipated didn't really matter. It may have been domestic bliss or drudgery, work or leisure, chore or pleasure. The point we became aware of was that all we were trying to plan was to do nothing somewhere, anywhere. Having activity stripped from us is still one of that night's experiences that I think about most.

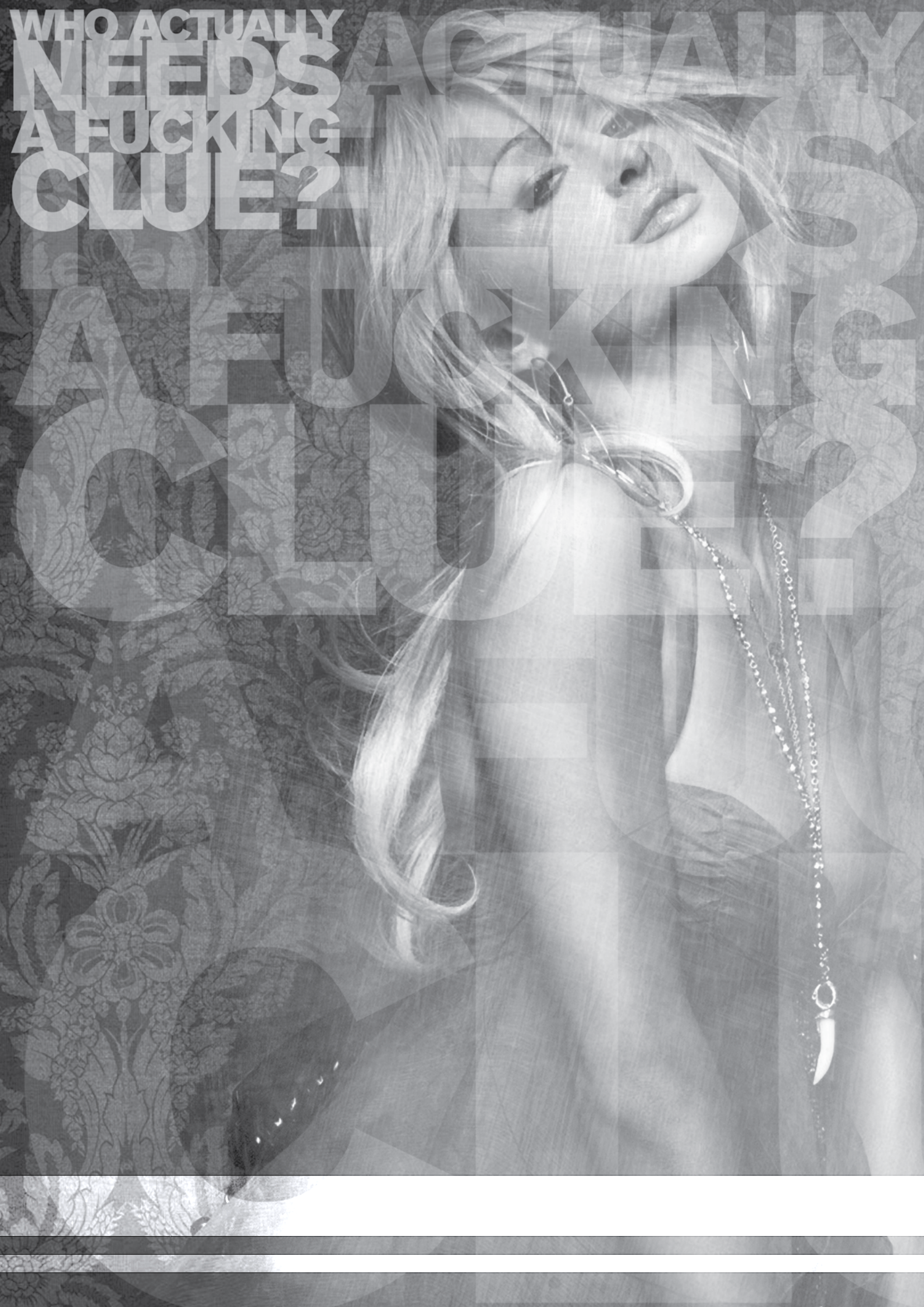
Whether our occupations leave us satisfied or dissatisfied they do help define who and what we are. If we are employed we are, therefore, employable. We have a purpose and we achieve an end product of some kind or other. Even those who do not like their jobs can talk about how well they do them or how poorly or well a colleague does the same thing. Having nothing to do with nowhere to go brings a wholly negative definition. It was this that I had perceived about the group when I had joined them. Their lack of purpose had caused suspicion, it had challenged them in a way that achieving a purpose does not. They had begun to carry this negativity as part of themselves.

It reminded me of something I had said to a reporter covering an event we held to highlight the plight of the homeless. I had said that the most difficult part of our work was changing peoples' self-perceptions. A common belief amongst many in the homeless community is that their current life is all that exists for them and that a better life just isn't a real possibility. It isn't a lack of ambition; many speak of a desire to change and of what they might achieve. It is a more a deep and often hidden belief that ambitions just won't be realised. Messages of failure and unworthiness received from their earliest childhood memories have reinforced this belief. My surprise was that, in such a short period of time, the negative feel about life on the streets had affected a group of professional people with proven abilities who had a home and a job to return to the following day.

**TIM RENSHAW.**

# A NIGHT ON THE TOWN.





WHO ACTUALLY  
NEEDS  
A FUCKING  
CLUE?

WHO ACTUALLY  
NEEDS  
A FUCKING  
CLUE?



IS IT CUTE TO BE DUMB? DO WE ALL SECRETLY WANT A DIZZY BUT PRETTY BLONDE OR A TIM NICE BUT DIM? I'D LIKE TO THINK NOT, HOWEVER THE EVIDENCE DOESN'T SEEM TO BE ON MY SIDE...

A recent winner on the apparently never-ending show, Big Brother, did not know who Shakespeare was beyond a nagging thought that he might be the guy that directed that Romeo and Juliet film. Obviously, there is a big difference between intelligence and knowledge, but surely it's pretty challenging to grow up in England and have never heard of one of its most famous citizens? Still, whether genuine ignorance or an attempt at postmodern humour, Brian Belo endeared himself to a nation, won a hundred grand and nabbed himself a dizzy but pretty blonde in the process. What is Brian doing now? I don't have the faintest idea, although I'm sure there's a bunch of Heat readers that do. Maybe he will convince that Shakespeare bloke to make another movie, but have the characters talk proper this time.

Brian is not the only person who seems to have made money from being likeable and daft. It seems to be the ubiquitous modern equivalent of Tom's idiocy in those wonderful cartoons. We all knew Jerry would win, but he was smug about it and swanned back into his mouse-hole at the end in a self-satisfied manner. It was Tom's resilience in the face of constant and inevitable failure at the hands of his own stupidity that won hearts. So, do we just side with the people we feel to be the underdogs? Maybe deep down we are worried that it's not just that the mouse is cleverer than the cat, but that the mouse is cleverer than us too.

In a list of those making megabucks from branding themselves as stupid it would be remiss not to mention that other BB star, Miss Jade Goody. Barring more recent public relations disasters, Jade has managed to create an entire industry around an appearance in a competition she didn't even win. Ask most people what they think about her and they mention a big mouth and a lack of brains, but, given her exponential wealth creation post-Big Brother, it seems she may be smarter than she appears, particularly given her ability to play the media as if she were a concert pianist. Does she simply have a very effective PR team? If so then she at least had to be smart enough to hire them in the first place.

Another in this ilk is Katie Price, or Jordan, depending on the persona of the moment. If Jade Goody is a concert pianist then Katie Price is conducting the whole orchestra.

From Page 3 model to reality TV star to clothing designer to author, it seems there is nothing the Katie Price name cannot attach to - oh, and there's a perfume too. At the age of 30 this woman has published three autobiographies and what has made her famous? It's not expertise or academia, an unerring ability to calculate prime numbers or a discovery that will change the world; it is her looks, her brilliantly effective branding process and her incredible media savvy. Three powerful assets, but why is it that society gives these assets such weight? Where are Stephen Hawking's offers of millions of pounds to endorse shampoo? Given the virtually unprecedented rush to buy No7's Protect & Perfect range after BBC2's Horizon programme concluding that it did exactly what it said on the tin, we have not completely lost faith in science, but we do not give scientists the adulation we give those willing to strip for the cameras. So many of today's media darlings are devoid of any achievement yet they are worshipped.

Still, there is some evidence on my side. According to a study at Elon University, North Carolina, the smarter the man the higher their appeal to the women participating in the study. So don't despair, geeky guys, you're a shoe-in. Geeky girls like me could be in trouble, however, as I have yet to find any equivalent evidence for men's preferences!

It's all harmless though, isn't it? I bet that's what some of you are thinking, and to a certain extent you are probably right. What about when the person that is considered endearingly dumb is in a position of power? What if they were in the most powerful position in the world? Yes, you've guessed it. I am talking about George W. Bush, incumbent former President of the United States of America. The man whose favourite book as a child was The Hungry Caterpillar (published when he was 18 years old), whose IQ is roughly equivalent to that of a mountain gorilla and whose grasp of basic speech would make a five year-old blush. The tide of public opinion has certainly turned against him now, but how was he allowed into power in the first place? The rumours of election rigging that plagued his first term don't explain his second.

It's time to end this nonsense. Whether it is siding with the underdog, avoiding feeling stupid ourselves or making ourselves feel smart by comparison, this trend has gone too far. Bring on the Brains Not Brawn Calendar - I say Stephen Hawking for Mr December!

SARA HILL.

# THE BRAND OF STUPID.



AN Eerie Trumpet Call  
over a Lost Battlefield



# AN EERIE TRUMPET CALL

"ITS A STRANGE WORLD. SOME PEOPLE GET RICH, OTHERS EAT SHIT AND DIE."



**THE WORDS OF THE TITLE ARE THOSE OF THE INIMITABLE DR. HUNTER STOCKTON THOMPSON, SPOKEN OF JOHNNY DEPP'S PERFORMANCE IN THE FILM ADAPTATION OF FEAR AND LOATHING IN LAS VEGAS. FOR MANY, DEPP'S ROLE REPRESENTS THEIR SINGULAR IMPRESSION OF THOMPSON; THAT OF A LIQUOR-SWILLING ACID FIEND, GRIN-STRAPPED AND TIPTOEING THROUGH PSYCHEDELIC CONFUSION, HIS CIGARETTE HOLDER POINTING TOWARDS IMPENDING CHAOS. BUT HE'S MORE THAN THAT, AND WITH THE LATEST IN A STRING OF DOCUMENTARIES CHRONICLING HIS LIFE SET TO HIT OUR CINEMAS ON FRIDAY 19TH DECEMBER, IT'S OPPORTUNE TO WONDER: WHO WAS THE DOCTOR?**

A Louisville-born freedom addict, Thompson's contempt for authority coloured his existence. Barred from graduating at seventeen due to a vandalism charge, the military provided his ill-fitting alternative. Described by a Colonel as possessing "outstanding talent in his writing", Thompson's literary aptitude secured him a niche as Sports Editor for the base newspaper. There, his 20-coffee-20-hour days saw him shed pounds hunched over a typewriter. The journalism bug had bitten him; he had bought the ticket, it was time to take the ride. After leaving the army, he set his sights squarely on a career as a writer. But he became more than a writer: he became a generation's custodian of the imperiled American Dream.

Thompson broke his career riding alongside nationally feared outlaws in Hell's Angels. Shortly after, in covering the Kentucky Derby for a monthly periodical, he unwittingly created Gonzo journalism: participant observation prose that vividly captured the yet-tangible vibrancy of the 70s. Then came "the Vegas book", giving birth to Hunter's popular identity. In '70 he ran for Sheriff of Pitkin County, Colorado on the 'Freak Power' ticket, pledging to legalise drugs and replace the streets with grass. He shaved his head in mockery of the Republican candidate's crew-cut, referring to him as "my long-haired opponent", losing by only a small margin. Politics was in his blood. Savaging Nixon in *Fear and Loathing: On the Campaign Trail '72*, he later wrote: "I beat him like a mad dog with mange every time I got a chance." Thompson's similarly uncompromising political commentary made *Rolling Stone* magazine a household name and the voice of a youth skeptical of the social mainstream.

Thompson's iconic status boils down to this: he embodies the liberal ideal. The drugs, the motorbikes, the politics, the indefatigable scrutiny of authority, and the secluded farm in Aspen where he found his home: all these speak of self-determined individuality. His writings exemplify this. He was a compulsive mythomaniac. *Gonzo*, *Fear and Loathing in Las Vegas*, *On the Campaign Trail '72*: all portray Thompson's pseudo-ego, freed by his typewriter from the confines of reality, yet close enough to the true Thompson to inscrutably blur the line between character and author to his audience and to Thompson himself. Sadly, these confines grew increasingly real and, eventually, too much for him. His health was failing and his physical freedom being eroded by the inevitable decline of age. At 67, the Doctor exercised his final act of freedom, aided by a bottle of whiskey and a Smith and Wesson.

Thompson's loathing of the perversion of The American Dream was fuelled by this inescapable individuality and ingrained need for freedom. His perceptive, inquiring, aggressive cynicism found currency with a generation disenchanted by patriotic servitude. As one author put it: "He was a hypersensitive medium who channeled the underlying currents of truth, concealed in veils of silken lies that we have become accustomed to swallowing." In an age where the mechanics of deceit pervade our lives in a multitude of forms, it is well we remind ourselves that unflinching rigour, rejection of unthinking conformity, and a passionate love of liberty are our greatest tools in divining truth.

"Weird heroes and mould-breaking champions exist as living proof to those who need it that the tyranny of 'the rat race' is not yet final," wrote Thompson. The answer to 'who was the Doctor?' is contained in this sentiment. His legacy is a reminder of our capacity to live outside the bounds of conformity. Hunter reminds us that we can be free, but that this will challenge us at every step of our way. In an essay he wrote when eighteen, entitled 'Security,' he leaves us to question for ourselves: "Who is the happier man, he who has braved the storm of life and lived or he who has stayed securely on the shore and merely existed?"

'Gonzo: The Life and Work of Dr. Hunter S. Thompson' opens nationwide on Friday 19th December 2008.

Find out more about Thompson at - [gonzo.org](http://gonzo.org).

Read Thompson's essay 'Security' at - [ram.org/contrib/security.html](http://ram.org/contrib/security.html).

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# THE UNIVERSITY ARMS.

TWO MEN OF GREAT MATURITY AND WISDOM, CAPABLE AT A MOMENT'S NOTICE OF RUNNING THE COUNTRY, MEET EVERY WEEK IN A DIFFERENT PUB TO CONSIDER THE STATE OF THE WORLD AND PROPOSE THE CORRECT SOLUTIONS TO ITS VARIOUS PROBLEMS. THANKS TO THIS MAGAZINE, THEIR THOUGHTS AND SUGGESTIONS CAN NOW BE SHARED WITH THE WIDER POPULATION.

Now then, Bert. Long time since we were here, eh?

Aye, Bill. Then it were the University Staff Club.

No, it were 197 club.

No, I mean afore that. But they never had the beers they do now.

Good, eh? I bet it's even more popular with the professors! Eh, remember him?

Aye, Professor Schrodinger. He had a cat, went everywhere with 'im. Half the time it were with 'im, the rest of the time 'e could never find it and we'd 'ave to go look for it. 'E won an award you know.

The cat?

No, Schrodinger.

What for?

Some't to do with the RSPCA...

Bloody 'ell.

What?

It's Doris the Hoover.

Why she's called that - good at sucking?

No, she fell down the stairs onto the hoover and got it stuck up her bum. She had to go to hospital to get it removed.

Is she all right?

Picking up nicely, they say.

Bloody 'ell, enough of the jokes. Grab a seat and, seeing as we're in our university pub, let's have a serious conversation!

Oh you mean sport? The Blades are doing OK. Been to the Lane lately?

Saw that Sean Bean last time. Sorry, Doctor Bean. E's got an honorary degree. Even universities are all about celebrities these days. I bet Doris the Hoover or that bloody Jonathan Ross gets one soon.

I remember he interviewed Sean Bean, didn't he? He asked him what it was like doing sex scenes.

He would ask that, wouldn't he? So what 'e say, our Doctor?

Said most of the time it wasn't too hard.

Never. That reminds me, you remember that George Melly?



PHOTO - NEIL THORNLEY.

'E 'ad a good story about Sheffield. He was on his way up 'ere to do a show and got lost, so 'e stopped and asked this bloke where the Sheffield turn off was. 'E sez, "She's at home. I married her."

You daft twat, I said serious. You know, they reckon that the average life expectancy goes up by one minute every day. There's as many retired people like us as there is under 18s. They're going to live to be 100, most of them.

Nah, they'll die of drugs or drink before then. Ready for another?

There you go, we're just the same. 'Ow many pints did you have last week?

Not sure. I can usually remember the first five, then it gets a bit hazy. But we're retired. What else you supposed to do? It's daft giving us all free bus passes. Who wants to spend their retirement on a bloody bus?

You're right. Old people on buses are a menace, Bill. They can't see properly, they can't move fast, they're deaf. They're a bloody danger to the community. They'd be safer sitting in a pub than clogging up the buses.

Every boozier should 'ave a Senior Happy Hour, shouldn't they?

How about 9 to 11 in the morning? Anyway, same again?

Just been reading about this new theory called Intelligent Falling. Some American professor doesn't believe in gravity. He thinks God makes everything fall down. They want to teach it in the schools. Listen to this: "Proponents of Intelligent Falling assert that the different theories used by secular physicists to explain gravity are not internally consistent. Even critics of Intelligent Falling admit that Einstein's ideas about gravity are mathematically irreconcilable with quantum mechanics. This fact, Intelligent Falling proponents say, proves that gravity is a theory in crisis."

Shall we ask Professor Schrodiger? Oh, he seems to have disappeared. Must be looking for that fucking cat. Seriously, though, this Intelligent Design is bollocks. What's intelligent about falling down? You and me do it all the time.

...Nice pub.

Aye. University's lookin' grand. All it needs is a degree in drinking.

They got one. They call it 'lifelong learning'. Long live adult education, Bill!

# TWO MEN IN A PUB.



# NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.



## COFFEE DATE NOT CONFIRMED AS DATE

A coffee shop in Sheffield recently played host to a two hour rendez-vous that cannot confidently be described as romantic in nature.

Coconut Café, with its continental atmosphere and good quality coffee, is often chosen as a venue for couples on first dates. For Jay Hammond and Lucy Muldoon, however, the intimate surroundings set the scene for an evening of arbitrary interaction that left both parties unclear as to the nature of their newly formed relationship.

"We had a pretty nice time," said Hammond, 22, after the date had ended. "I don't think we need to start calling it 'this' or 'that' at this stage - we're just enjoying each other's company." He paused before adding: "What?"

Muldoon was also equivocal about the form and content of the event, which had been initiated at her suggestion the week before. "I just asked Jay if he fancied going for a coffee sometime and he said that sounded good," Ms Muldoon, 23, explained. "I perhaps could have made it a little clearer what I meant by that - maybe a 'drink' rather than just a coffee - but I didn't want to seem too keen. Besides, we had a nice chat, so that's something to be getting on with, I suppose."

The indefinable liaison began at just after 7pm on Tuesday when the couple met and awkwardly hugged outside the coffee shop. Once inside the pair spent a slightly fraught 15 seconds choosing their respective drinks, which they then agreed to pay for separately. According to nearby customers, the couple's conversation over the ensuing two hours was pitched somewhere between flirty banter and friendly chat. It is also believed that the exchange was occasionally rescued from the brink of silence by a number of clumsy questions about family, friends and pets.

"I couldn't say for sure what just happened," said shop owner Jordana Appleton after the pair had said goodbye outside and walked off in different directions. "From what I overheard, there did seem to be a little bit of sexual tension." Appleton added: "But then, it might just have been tension."

Hammond and Muldoon apparently have vague plans to meet up again following their, arguably-successful, encounter. "We had a good chat about music; it turns out she's really into bands like Mogwai and Sigur Rós," said Hammond. "I asked her if she wanted to go and see a gig with me next week but it turned out she is already going with her friends, so I think we're going to meet up in there or something."

"Should be a good gig," he concluded.

## GORDON RAMSAY FEELING NOT TOO FUCKING BAD TODAY

DESPITE AN EARLY MORNING ISSUE WITH A BOTTLE OF MILK, IT HAS BEEN CONFIRMED THAT TV CHEF GORDON RAMSAY IS HAVING AN ALRIGHT FUCKING DAY TODAY.

"Yeah, it was a bit of a shitter with the fucking milk," said Mr Ramsay from his home in London earlier. "I wanted one of those bastard four litre bottles of semi-skimmed, but they didn't have any so I ended up fucking buying a couple of fucking two litre bottles instead." Mr Ramsay then paused for a moment before adding, "So yeah, it turned out okay, cheers."

Reports suggest that once he has finished reading the pissing newspaper, Mr Ramsay is thinking about washing the cunting car.





**EVERY CHRISTMAS CHARITIES APPEAL FOR HELP AS THEY HELP THOSE WITHOUT A HOME. THIS YEAR THE APPEALS WILL BE MORE URGENT THAN LAST. MANY BUSINESS DONORS HAVE GONE FROM 'CORPORATE RESPONSIBILITY' TO 'NOT MY RESPONSIBILITY' WHILE THE CREDIT CRUNCH STOMPS OVER RED SPLASHED SPREADSHEETS. THE DROP IN FUNDS COMES AT A TIME WHEN HOMELESSNESS CHARITIES FACE AN EXPLOSION OF WORK.**

With any recession comes repossession. Even as people lose jobs, or have wages cut, the mortgage lenders still want their bit. Never mind that chucking people out of their home when the house will lay empty is right up there with putting a meal in front of a starving person and then taping their mouth shut. As a representative of another profit making institution said, "It's not personal, it's business".

People can appeal against repossession. The Sheffield Law Centre and Citizen's Advice Bureau's casework has doubled since the crunch, but there are many people who don't ask for help fighting repossession. In a house that can't be sold with crushing monthly bills and a mortgage worth 10 years' wages, jolly options such as the pawn shop or using credit cards to pay the bills become a reality. When those options run out, caught in the headlights of debt or unemployment, people can freeze. Either the repossession juggernaut stops or another life gets mashed up.

Homelessness does not come with a glossy brochure advertising the shame of relying on friends, a treadmill of bed and breakfasts or emergency council housing smelling of piss. With this downturn more people will become homeless - your dad living in the front room, your sister giving birth in a stable, your kid curled up by some shop bins.

Option one is to do nothing. Tell yourself everything is under control. There are plenty of houses, you are safe and secure, the people sleeping in the tent villages covering our parks do so because they want to; they will be cleared and put in hotels, there is no problem, you are happy and loved.

If nothing is done, people may find their own solutions. As office buildings lie empty with businesses imploded, a well-wielded sledgehammer would make short work of corporate divides and plasterboard. Converting these dead spaces, children could play along the corridors where executives once stalked. Former meeting rooms, once home to eye-drooping PowerPoint presentations, would make ideal master bedrooms and sweeter dreams.

Or the compassionate rich could offer a place for families desperate for lodgings. These acts of generosity repaid merely by minor duties such as cooking, cleaning, and lifelong servitude. The reinstatement of the servant class would be a great leap forward into New Victorian England; top hats and beatings optional.

Option two is to do something. Government funding for building affordable homes has doubled, but that is not enough to meet their own targets and they have little stomach to stop repossessions. The Government will produce a Green Paper on housing in January but expectations are low. More cash might be given to non-profit housing companies to buy up empty property to rent and council house ownership could become means-tested, because you can never have too many forms.

For its part Sheffield Council funds advice centres and is looking to provide support for people who've run into trouble with their mortgages. For housing, they have two big ideas.

The Council is set to introduce new and improved 'affordable housing' targets for private sector developers. This means nearly half of any major housing development should soon be cheap, rented accommodation. But developers are laying people off and the amount of housing being built in Sheffield is collapsing. Schemes in the pipeline are mainly single person apartments for nu-students and 'young professionals'. Unless you want to live the atomised dream, until around 2015 you can forget the private sector.

The other big proposal going through Council at the moment is Local Housing Companies. This is where the Council gets to play Bob the Builder, linking with a private developer and building on its own land. Thousands of new homes will be put up: half of them cheap, half of them not. But the pricier homes have to sell to subsidise the cheap ones and that will be a job when every street has a collection of For Sale signs and banks managers have all turned Scrooge.

For all the efforts of Government, Councils, non-profit companies and self-build collectives, we are stuck for a while. This Christmas having a home might be looking like a gift in itself, in which case there are links below to people who can help. Otherwise, forget thinking of conserving your money for brighter times. Send a chunky Christmas present to those facing difficulty instead - a much safer investment than keeping it in a bank. If you think you know what would work then hassle your MP or councillor; they often need a star to guide them.

#### HELP

For advice on arrears, eviction, etc call  
Shelterline - 0808 800 4444

For a local advice service that can help, call  
Sheffield Advice Link - 0845 123 23 50

#### SUPPORT

Cathedral Archer Project: offers food and a base to  
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Donations welcome: Cathedral Archer Project c/o  
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Roundabout Ltd: provides support to young  
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roundaboutltd.org

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emmaus-sheffield.org.uk

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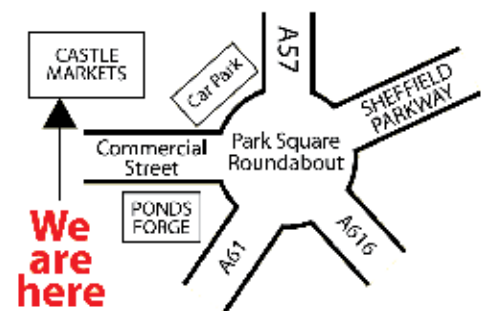
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YOU'D HAVE TO HAVE LIVED IN A HOLE FOR THE PAST 6 MONTHS TO HAVE MISSED THE RECENT US ELECTIONS. THE FACT THAT YOUNG MR. OBAMA IS PRESIDENT-ELECT AND WILL TAKE CHARGE IN THE NEW YEAR IS COMMON KNOWLEDGE, WELL PROMOTED AND WELL GOOD. HOWEVER, WE AT NOW THEN LIKE TO LOOK AT THE WHOLE PICTURE. THERE IS A FAMOUS SAYING THAT GOES, 'BEHIND EVERY STRONG MAN IS A STRONG WOMAN'; NOW THEN SAYS SHOW US THESE WOMEN!

This article will focus on the media representation of Michelle Obama, who will be the first lady of America in the months to come. Michelle was born on January 17th 1964 in Chicago and remained there throughout her childhood. She went on to be a high achiever, studying at Princeton then going on to Harvard University to study law. Michelle was very active in several areas of student life.

Prof. Randall Kennedy, her tutor at Harvard in the 1980s, says Michelle "was interested in social change, but didn't run for student government. Instead, she spent her free time running a literacy program for kids from the local neighborhoods. At Harvard Law, she took part in demonstrations demanding more minority students and professors."

Charles Ogletree goes on to say, "Michelle put her energy into the less glamorous pursuits: recruiting black undergrads to Harvard Law from other schools. For her, politics wasn't so much about being inspirational as it was being practical—about getting something specific done."

It is clear to see that this successful student activist has done well for herself and has become a well-respected lawyer as well as a full-time mother-of-two. However, she still wants to see change on the ground for those struggling; she speaks passionately of poverty and the experience of black communities. So what has the mainstream press made of this formidable woman's new position on the global stage?

'Who cut that fabulous suit?' seems to be the answer. Fashion has been a focus alongside her impressive portfolio. Vogue has had its say and it's promoting the 'stellar style' of the first lady with a full picture gallery of the election outfits. Okay, so that's Vogue's life blood, but other papers including the Independent have followed suit.

Fashion, for some reason, seems to be on the nib of most journalist's pens. Oh, silly me - she's a women. It doesn't really matter what she says as long as she looks damn good doing it. I don't want to know her thoughts on the economy but what cut of trouser she is wearing. We have seen other political women fall into this media manipulation of haircuts and outfits; Cherie Blair and Hillary Clinton are just a couple that spring to mind.

But does this happen to husbands of female political leaders? It is only fair to draw some comparison to see if being a woman is a defining factor of the media representation one receives. The German Chancellor is a lady and her man leads a private life away from politics. However hard I tried, I could not find out the name of his favourite designer or what cut of trouser he liked the most. The only reference I found to Thatcher's man and fashion referred to his 'pre-war look', but it took a lot of trawling to find that one comment. Mrs. Obama has a blog dedicated to her and often her fashion tastes, 'Mrs. O'.

This is a question about the framing and perception of the media and how they relate to women in power. Is it men or women who want these stories to run? Who does it help and who does it ask to conform? What do you want to be remembered for - brains or booty? Michelle Obama has conviction and dignity. Whatever she wears, her message of unity, poverty reduction and a brighter American day makes an impact.

Hope and change do not need a new wardrobe. Just new media coverage.

Mrs O blog - mrs-o.org

ANNA COLAO.

# OBAMA'S MISSUS.















IF YOU LIVE IN SHEFFIELD AND HAVEN'T HEARD OF KID ACNE, YOU MUST HAVE BEEN BURIED UNDER A HUGE LUMP OF MILLSTONE GRIT. WE ARE CHUFFED TO FUCK TO HAVE HIM DECORATING OUR PAGES AND AS YOU WILL HAVE SEEN ALREADY, THE WORK HE'S GIVEN US IS TOP NOTCH – STUFF YOU WON'T EVEN HAVE SEEN YET. HE'S GOING FROM STRENGTH TO STRENGTH AT THE MOMENT – A TRULY INTERNATIONAL ARTIST, PAINTING WITH THE LIKES OF CALMA IN SAO PAULO THE SUMMER JUST GONE, AND DOING DESIGNS FOR PRADA FOR CHUFF'S SAKE...THE BEST ADVERT FOR THE STEEL CITY SINCE DRUMMERS WITH ONE ARM. OUR DESIGNER SPOKE TO HIM ABOUT WHAT HE DOES AND WHY HE DOES IT.

NT. BASICS, PLEASE. WHAT STARTED YOU DRAWING?

My older brother, Chips for the Poor. He and I would draw weird comic strips with the pair of us set as super heroes. This is before I can actually remember but as my Nan still has them as evidence I know it really did happen. At weekends we'd go and stay at our dad's house and draw pictures and send them into comics and TV so as not to get bored. We both had drawings printed in comics like Buster, Oink!, Look-In and the Funday Times. I remember seeing my drawings in the background of the Broom Cupboard on CBBC and a drawing I did of Danger Mouse being on CITV. Philip Schofield once dropped a fimo model I made of Gordon the Gopher on Going Live when I was 12. I was even on Rolf's Cartoon Club for all of 30 seconds. It's been downhill ever since.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Everything starts with a sketch, and sometimes it doesn't go any further than that. Recently, I've realised that what I appreciate most about other people's work is the human error and rawness, and since I've been leaving more of that in my own work I'm much happier with the end result. Even if I have to draw something over and over to get it 'right', it's still a single line sketch. I know that's how Quentin Blake works and anything that's right by him is right by me.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

I go through the rubbish on bin night with a gang of raccoons and create a mood board from all the best bits. This season is all about pagan girls with bandanas and neck braces. We've made some good finds us lot.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

I use Pilot G-1 0.5 drawing pens and dread the day they become discontinued. Aside from that, I use paper, ink, markers, biro, pencils, a computer, scanner, screen print, spray paint, photocopies, gloss, masonry paint, brushes, rollers, glue, microphone, turntables... beggars can't be choosers, I just get on with it.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

I would say the people I've met have had the most effect on my work. I've been fortunate enough to spend some time with some really great artists whose work I truly admire. As you know, everything is better in real life, as opposed to on the Internet, so hanging out with these people has helped to reaffirm my own ideas and put everything else into perspective. There are some really average, ill-informed people in this world that demand a lot of respect from their peers, but when you hang out with some absolute kings, and they're really nice down-to-earth people with good things to say, all the big-fish-in-a-small-pond types don't bother so much. You can't please everyone, so there's no point in trying to.

NT. HOW DO YOU SPEND YOUR DAYS?

Each day is different, but I'd say a normal day is spent at my studio trying to get on with artwork in between answering emails and going on Facebook. Other days are spent doing gigs, travelling, painting or hanging out with friends.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

I've finally finished designing a series of toys for Kid Robot in New York. I first had a meeting with them two girlfriends ago, so it's taken a long while but lay dormant due to commitments with my last album. I'm very happy to have that signed off as I can rest easy at night again. They'll see the light of day in spring 2009. Other than that, I'm working on an exhibition in London, a new collection of knitwear with Sarah Hatton, a knitwear designer from Sheffield, and am planning a series of murals in the new year with the Arts Council.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM YOUR ART? DO YOU FIND IT IMPORTANT?

The best thing I ever did was sign on for a while until I got my shit together. I'd advise anyone to do the same. Nowadays my income is sporadic. I still do a lot of work for free, but really it's about turning your hobby into a hustle and working instinctively. I wouldn't say it was important to make mad money, but if I had to take a part time job to support myself I wouldn't have the time to do the things that I want to, so yeah, it's good if you can make it work. I've realised you don't need to compromise as much as you initially think and the money will always get spent in the end, so put your neck on the line and be happy with your output because that will last a lot longer than any cash money green.

NT. WHAT DO YOU DISLIKE IN ART?

Mediocrity! I also dislike people who criticise everything without actually presenting an alternative themselves. Like I say, a lot of these people tend to think that everything should be for their benefit and to their taste, yet don't really know what they like anyway. Sometimes you need to accept that you're not necessarily the audience it's intended for; like MF Doom said, "Who don't get it ain't s'pose to". Do your own thing instead.

NT. WHAT MAKES YOU SMILE IN ART?

Good people doing good things, a lot!

NT. GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

I would say it's important to be assertive and travel. If they'd told me that at school I'd be onto a winner by now, but I've not generally listened to any good advice until well after the event in any case. I tend to think about the lyrics from Ooh La La by The Faces. Look it up. I'd like that song played at my funeral, but not the Rod Stewart version, please...

[kidacne.com](http://kidacne.com)  
[myspace.com/kidacne123](http://myspace.com/kidacne123)

**MATT JONES**  
speaking to  
**KID ACNE.**

# KID ACNE.





KID ACNE 2008 OVERVIEW

TOP ROW LEFT - RIGHT: LYON, RIO DE JANEIRO, BARCELONA, SHEFFIELD, BARCELONA  
2ND ROW : PARIS, BELO HORIZONTE, LONDON, SÃO PAULO, LYON

3RD ROW : SHEFFIELD, SÃO PAULO, MANCHESTER, LONDON  
BOTTOM ROW : RIO DE JANEIRO, SHEFFIELD, SHEFFIELD, SÃO PAULO



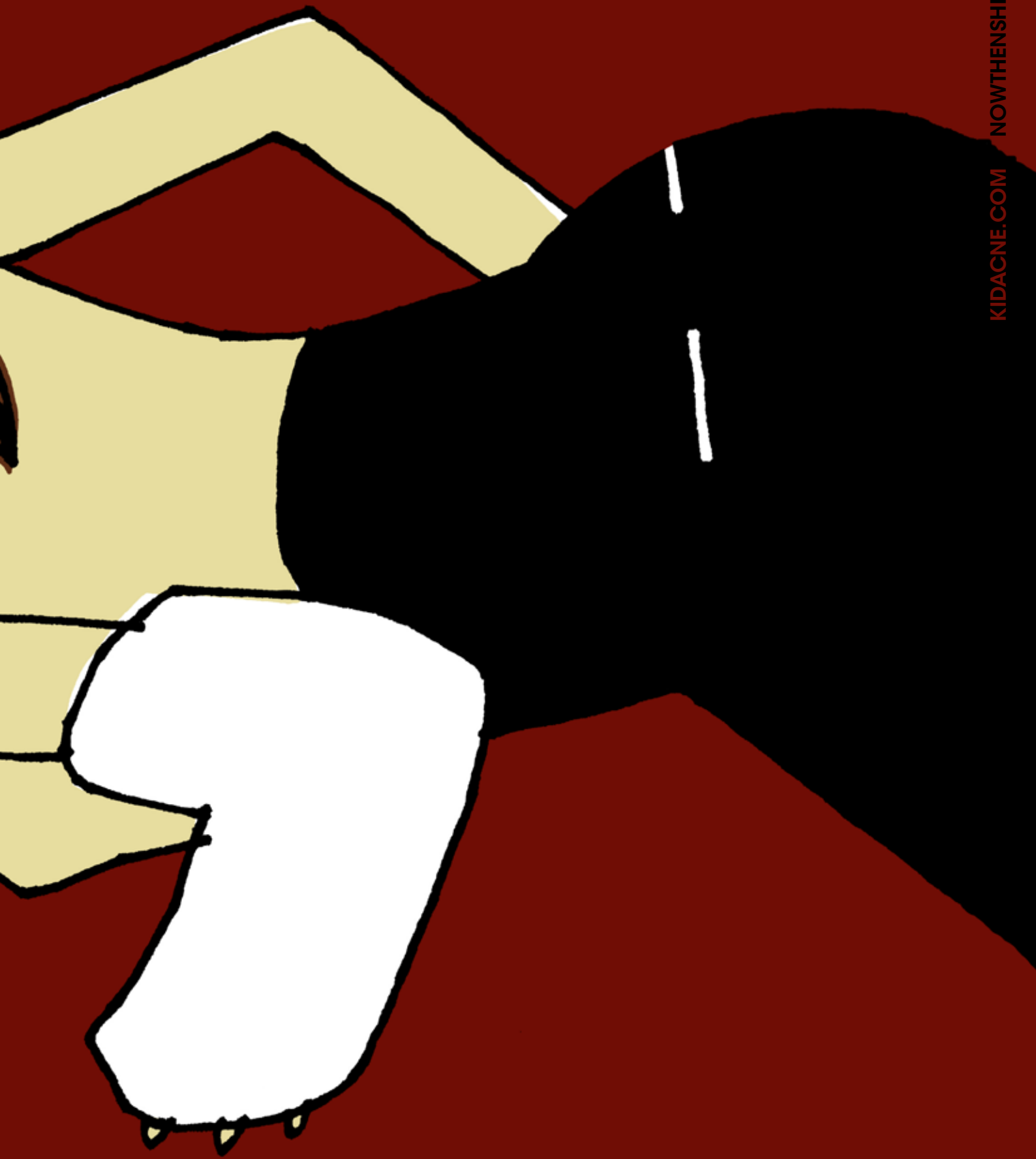


PHOTOS - KID ACNE, SUSAN CONNIE MARSH, ALEXANDRE TORREÃO, NEEMO, LANDRY A, DAN SUMPTION, JACQUI BELLAMY, RACHEL BEVIS.











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ANOTHER SNEAK PREVIEW OF THE ART TO COME IN THE NEW YEAR  
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CRAWW



# WORD LIFE



**DO YOU THINK OF POETRY NIGHTS AND GET AN IMAGE OF AN ANGST-RIDDEN SOCIOPATH READING YOU VOLUMES FROM HIS AS-YET UNPUBLISHED MANUSCRIPT? THERE ARE MANY PEOPLE AND EVENTS IN THIS CITY TRYING TO PROVE YOU WRONG.**

Spoken Word Antics have been putting on a regular night at the Red Deer on the second Tuesday of every month for over five years. There is a regular open mic night every Thursday at Coffee Revolution (Sheffield Students' Union) called Open Space. Words Aloud ran regular events at the Lescar until recently. The Green Room puts on poetry on the occasional Wednesday, and Wordlife promotes events through this very magazine.

For those of you who may have been teasing out words, I have some tentative words of advice. Be economical with your writing. I once read that good poets say something once, competent poets twice, and bad poets repeat themselves again and again. Beware of repeating well-worn clichés about the excesses of the capitalist system or writing an extensive report of your ex's inability to grasp reality. Most importantly, read the masters and go out and test your work at open mic nights. An audience can see faults in your poems that you won't until you're looking them in the eye. Be brave.

**FOREWORDS MAILING LIST -**  
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**SHEFFIELD YOUNG WRITERS -**  
[cubeweb.org.uk/sywriters/index.html](http://cubeweb.org.uk/sywriters/index.html)



## UNAWAKE.

We're waking in black and white.  
Silvering dawn plates the steel of the room.  
Don't speak.  
Open yourself to my dream and I'll open my dream to you.  
The hair on the back of your neck lifts up.  
No birds are yet ready to sing.

NOEL WILLIAMS.

## 10AM.

In this hour I deem you happy,  
seemingly free  
from the crags behind your eyes  
and the life lines  
that litter your face.

Like nobodies toss.

You and I, You and I

grin together. Oh yes, we grin.

As we queue - u e u e

With pitch forks

we poke and grab and stab for what we need  
with pennies jangling from our sleeves.

I pick Sausage

for breakfast  
with tin beans in mind.

You lugging that beer crate  
skip the queue  
u e u e - you

Old dog

in blue denim,

fresh from that summer  
you never forgot.

It's a heavy chore I sense,  
this demon in you.

Who lends you a happy smile  
with seeds of denial

Like no bodies toss.

JAMES LOCK.

## TALK OF THE TOWN.

How our city has learned to speak:  
ballads on buildings, poets in parks.  
Streets once silent find they can sing.  
Quiet women and men open their hearts.

The city talks from each pavement crack -  
"Paradise Lost" found in Paradise Square;  
Lady de Winter stalking her garden;  
Jane's passion in a street called Eyre.

A steelworker tempers his villanelle  
for a nurse who tends her patient tale.  
Whilst children squeal at the storyteller's zeal,  
performance poets rail.

Molten voices flow into the furnace -  
verses, violence, grief, love, glory.  
Ancient cries melt from modern corners  
forging our city-story.

NOEL WILLIAMS.

## BRASH.

Just as the kid next door swaggers streets  
in his skinhead, Nike brand confidence,

just as half of us spend half the time  
half compensating for something -

the condor's ostentatious take-off  
or a peacock's satellite dish plumage,

journos outside the digs of reality show  
winners, taking pictures and grubbing

through binned scraps for what might  
make headlines fit to wrap up chips in,

the pages of magazines lost to posterity,  
just as the names, two years later, linger

on threadbare and hitless internet pages,  
I headed off after writing my name in snow

(the field frozen and quiet with no one)  
to see the sun rise with a swarm of starlings

and silence that hung as I walked the path  
to your door, buzzed and waited, clouds

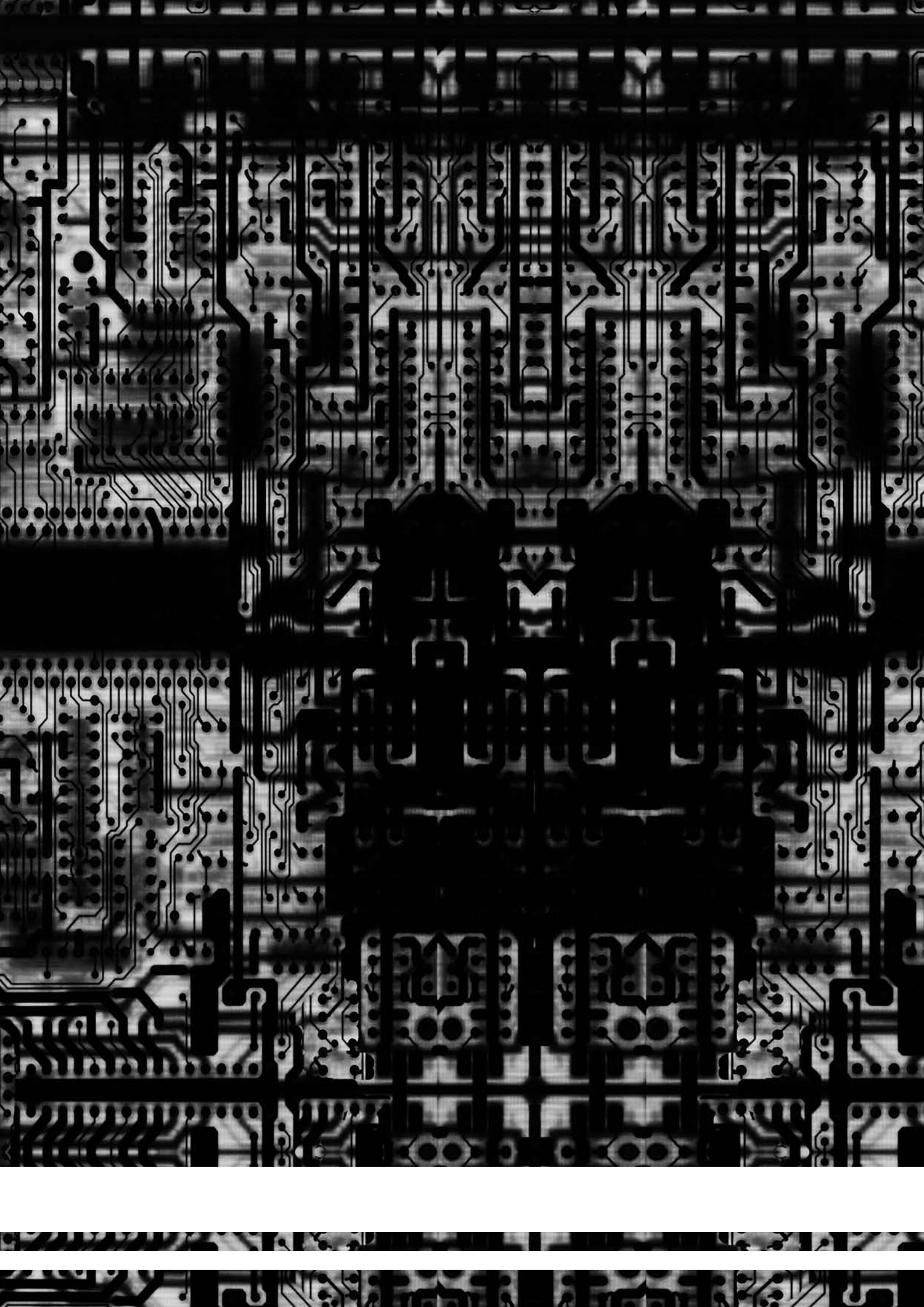
gathering overhead with their promise of  
hail in the short, last days of our December.

BEN WILKINSON.

Ben Wilkinson was born in Stafford in 1985 and now lives in Sheffield. His poems and reviews have appeared in publications including Poetry Review, Poetry London, The London Magazine and the TLS. His first short collections of poems, The Sparks, was recently published by Tall-lighthouse and is available from their website @ tall-lighthouse.co.uk.

# WORDLIFE.







**TECHNOLOGY IS NOT REALLY MY THING. GETTING TO GRIPS WITH IT QUICKLY DOES NOT COME PARTICULARLY NATURALLY TO ME. THIS IS A PITY BECAUSE IT FEATURES RATHER HEAVILY IN MY SUBJECT - BROADCAST JOURNALISM. AND TECHNOLOGY IS PLAYING AN INCREASINGLY IMPORTANT ROLE FOR REPORTERS.**

Where there used to be television reporters there are now multi-skilled 'video-journalists' – people who no longer work in small teams, but who are expected to do the reporting, filming and editing on their own. The main reason for this development, of course, is financial. It is cheaper to get one person to do the whole lot than pay expensive crews for their time. But who knows, reporters having to do three jobs rolled into one on a day to day basis may simply lead to burn-out. Quality of television news output may suffer (some would say it already has) and ultimately television executives may be forced to go full circle and re-employ all those cameramen and editors they laid off.

New technology is everywhere. And it seems to come so naturally to young people. The younger they are the more affinity they seem to have with all things technical. My six year old daughter Nikki knows more about how to use my computer, mobile phone and iPod than I do! But, despite my rather difficult personal relationship with new technology, I absolutely believe that it should be embraced. It has an increasingly crucial place in Higher Education teaching which cannot and must not be ignored by academics. Here's an example of how new technology has helped improve one of my courses.

My students have to learn how to use a particular radio computer programme to write news scripts, embed audio and compile radio news bulletins. The programme is called Burli. It is not complicated (even I managed to master it pretty quickly) but there is a fair amount to take in if you have not used a newsroom computer system before.

Having to teach this programme to around 60 students, split into five groups of 12 for workshops, became a nightmare situation. Only three workshops out of the 12 teaching weeks could be dedicated to learning Burli, but the students were also expected to learn how to adapt their writing for radio, record their voice, edit their material and use different types of radio news formats during their three sessions. It was a serious challenge. The students inevitably worked at varying paces. I would try to go round and talk to each person as they worked, but it was time consuming. Having to repeat this procedure five times over with the five different workshop groups felt like a very unsatisfactory use of time, both for me and for the students. A solution was needed – and fast!! What I did was to work with a colleague to come up with an online tutorial in Burli which used a type of screencast. My colleague recorded her voice giving step by step instructions, while an interactive screen would show the mouse arrow clicking on various icons in Burli to demonstrate. It was ingenious, and also very efficient on time. I now have a new system. I ask the students to prepare for each workshop session by following the relevant online Burli tutorial which can be found on our Journalism Studies intranet. It has worked wonders. They do it, they understand it, and they arrive at the workshop sessions with a basic knowledge of the programme. This enables me to dedicate the precious time we have to teaching radio journalism, rather than which buttons to press. The sessions are less pressured and students can work on exercises in their own time while getting one to one feedback from me.

New technology does have to be used carefully though. PowerPoint is a good example of a technological development which can add so much to lectures when used well, but is also often abused and used very badly. Students sometimes complain that all a lecturer does is repeat what is on the slide in front of them, and in this case it is easy to see why they may prefer to simply have the notes rather than go to the lecture. I have seen lecturers 'hide' behind their PP displays in a way that puts them into the background and their fancy slides in the forefront. The lectures which seem to have the most impact on students are those where the lecturer finds a way to interact with them, engage them, and it often has nothing to do with whether they use PP or not. In fact, students have sometimes said they find it refreshing when there is no PP used!

There is no doubt that e-learning opens up access to educational opportunities to an amazing degree, but developments such as putting lecture notes up on the internet is controversial and I can understand why some academics (some of my colleagues included) are reluctant to do this. As well as copyright issues there is the worry that students will feel there is no point in attending lectures as the information is readily available. This could be seen as posing a threat to the role of a lecturer and raises questions over the purpose of teaching itself.

But I do not go along with this. By allowing our lecture notes to be 'open to all' we are simply allowing information to be transmitted. This is only part of understanding. Understanding itself cannot be transmitted. A big part of learning is about dialogue and interaction between student and teacher. This is why, in my experience, workshop teaching in small groups is so much more effective than the traditional 'lecture'.

A colleague based in the English Literature department told me something rather interesting. A blog had been set up for his students encouraging them to write their response to certain pieces of literature. They produced some impressive writing on the web. The students were creative, free-flowing and wrote incredibly well. When asked to do something similar in the form of an essay the standard of writing went right down. The essay-writing was dry, turgid and boring!! Analyse that as you will....

New technology should be tried, tested and experimented with. We, as educators, should be open-minded about absolutely anything that may enhance student learning. However, judgements should be made and the fundamentals of teaching should not be forgotten. In my experience, you cannot beat face to face teaching – particularly one-to-one time with students.

Now, Nikki, how do you work this DVD player?!

KATIE STEWART.

# NEW TECHNOLOGY.



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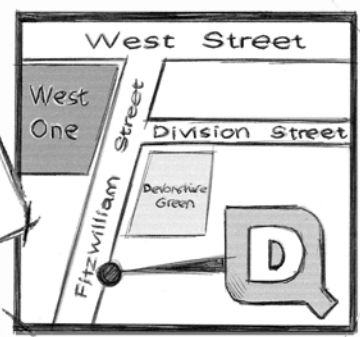
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**BOUNCERS TEND TO BE PRETTY BIG BLOKES.**

**THAT'S WHY THEY DO WHAT THEY DO AND BY AND LARGE THEY DO IT WELL - I FOR ONE DON'T FUCK WITH THEM. AVOIDING TROUBLE IS USUALLY A GOOD IDEA AND THOSE WHO CAUSE IT IN CLUBS USUALLY GET WHAT THEY DESERVE.**

**WHAT I MEAN BY 'WHAT THEY DESERVE' IS AN ABRUPT END TO THEIR EVENING AFTER BEING EVICTED FROM THEIR CLUB OF CHOICE. WHAT I DO NOT MEAN IS A SEVERE BATTERING AT THE HANDS OF A GROUP OF BLOKES WHO USUALLY WEIGH A GOOD 8 STONE MORE THAN ANY PUNTER AND SEEM TO THINK THEY HAVE A LICENCE TO KILL. THEY DO NOT.**

The purpose of event security is the protection of punters and to act as a deterrent to those elements that actively seek to cause trouble. However, speak to anyone who has been clubbing or gigging for any length of time and without fail you'll come across a story of manhandling, abuse, injustice and physical injury at the hands of security.

Now before any of you security staff reading this article start, I am well aware that knowing the ins and outs of every situation is a practical impossibility and I am in no way suggesting that all bouncers are meathead thugs who are out to bash drugged-up clubbers, I'm just saying some of them are and it is not acceptable.

The first point of contact on an evening out is with the bouncers on the door. It sets a precedent for the atmosphere of a night. Friendly and fair security tend to get cooperation from punters - aggressive irritable bastards piss people off and if this is the start to the night then it is little wonder later on when things get out of hand that bad feelings are harboured.

As a long-standing promoter I have witnessed a lot of different situations and have also had the privilege to work with some amazing security staff as well as some of the scariest. I raise this issue because of late I have witnessed some outrageous overreactions that could have caused serious long-term damage, not just to the physical well-being of the individuals involved but to the reputation of certain events, clubs and promoters.

Do not accept manhandling and abuse from security staff. They are there for your protection. By actively speaking out on this issue together, we can make venues take responsibility for the actions of their security, forcing them to strike off dangerous bouncers. We welcome comments, stories or accounts of abuse at the hands of security staff in Sheffield. Together we can affect change; alone on the night you are at their mercy. Do not tempt them.

Remember to treat bouncers with respect, offer them a smile and some appreciation for their work. It's cold out there and bouncing is tough. Respect the fact that these guys are fucking massive and if you fight them you are going to lose. Speak out against injustice. Going out is supposed to be fun and safe - together we can make this happen.

We welcome feedback and comments from both sides of this issue, punters and bouncers alike. If you have something to say then get in touch:

[info@nowthensheffield.com](mailto:info@nowthensheffield.com)

**REG REGLER.**

# SOUNDHECK.



# TUESDAY CLUB. TENTH BIRTHDAY.

18TH NOVEMBER  
@SHEF UNI.

The promoters of Sheffield's most popular night for hip hop, drum n' bass and general sub-centred action decided to throw an unusual event for their birthday. All that was revealed was that there would be a secret line up of favourites - drawn from a decade's worth of performers. This intrigue combined with the loyalty of TTC's following ensured it sold out days before the event.

Warming up in the main room were Foreign Beggars, who entertained with their usual blend of microphone showmanship and beatboxing amusement. These seasoned campaigners are exceptionally good at creating a party mood, but it would be nice if they displayed their considerable talents a little better - perhaps performing more hip hop and playing less dubstep and metal. They were followed by Kentaro, whose magical abilities in turntablism kept the listening crowd entertained, but whose set perhaps lacked the energy required for the moment, being quite choppy in form and genre.

The action in the back room was jump-started by a blistering set from The Haggis Horns. It was a pleasure to see these guys back in action and playing so well after the tragedies they have overcome this year.

Skream, Toddla T and Mary Anne Hobbs provided their usual brands of beat-based wizardry. However, this element of the line up was so evidently orientated towards current fashions that some felt slightly cheated by TTC's claim of 'favourites from the decade'.

Nicky Blackmarket, by contrast, deftly delivered a stomping set of old jungle favourites which was exactly what was required to close the night. Regardless of individual performances on this night, 10 years is a damn long time to provide the kind of quality we all now take for granted.

Tuesday Club, we salute you.

**BEN DOREY&REG REGLER.**

# NITIN SAWNHEY.

1ST NOVEMBER  
@LEADMILL.

Nitin Sawhney's most recent release, *London Undersound* features guest appearances from Paul McCartney, Natty, Anoushka Shanka and artwork from seminal British sculptor Antony Gormley. It is fair to say, then, that Mr Sawhney is a highly-regarded fellow. Musician, DJ, film maker and educationalist - Sawhney has been an outspoken champion of cultural integration through artistic means for over a decade.

From the opening track 'Sunset' to the finale 'Prophesy', Sawhney and his band effortlessly crossed genre boundaries, mixing cultural influences from India, South America, The Middle East, Oriental Asia and Europe together with constant references to modern popular music. Whilst purists may deplore Sawhney's use of traditional cultural styles as popularisation, I see Sawhney's use of these forms as an important symbol - a fusion of culture, time and place.

Most significantly though, Sawhney's music is a representation of the UK in the first decade of a new millennia, a vast expanse of cultural and ethnic diversity, but unlike the attitudes that divide and segregate our society Sawhney openly embraces these backgrounds, fusing them into something beautiful and fluid.

Tabla, cello, drums, keys, guitar and an array of backing singers from varied places and with varied styles combined incredibly and performed with the tightness that most bands can only dream of. Whilst the concept for Sawhney's new album may outshine the actual repertoire of songs it offers, the bulk of this set came from older records, with tracks 'Homelands', 'Dead Man' and 'Moonrise' particularly standing out.

I implore those not yet familiar with Nitin's work to discover this cultural champion yourselves - he's a winner.

**REG REGLER.**

# SOUNDHECK.

## DJ WOODY.

**1ST NOVEMBER  
@HARLEY.**

I have one word for tonight's performance - masterclass. For those who don't know, DJ Woody's accolades include being five times DMC champion, twice International Turntable Federation champion, design pioneer for Vestax and the man Q-bert calls for advice - not half bad.

From the first touch of his cross fader, Woody displayed the skills that have won him such acclaim, deftly cutting and scratching across the finest hip hop from the UK, Europe and beyond. Seemingly able to mix tunes no matter what the genre, Woody's ability can be described as nothing short of mesmerising. He literally split the crowd in two, as half danced unashamedly to the non-stop, tune-hopping mash up whilst the turntable connoisseurs simply stood, eyes fixed upon the blur of hands and faders, mouths ajar in pure amazement.

Woody is the kind of DJ that sends aspiring new upstarts back to their bedrooms with a lot to think about. How do you mix Jimi Hendrix, Cypress Hill and Missy Elliott together at lightning speed whilst scratching and still make it sound good? To be honest I'll never know, but I do know that next time DJ Woody's in Sheffield, I am going to be there!

JOHN SWIFT.

## TINNITUS.

**15TH NOVEMBER  
@RED HOUSE.**  
NEXT TINNITUS 12/12/08  
GABBA SANTA.

In this fair city there are men and women who did not attend Tinnitus at the Red House last Friday. Believe...Yes, yes. The words I speak are true. And more fool them, we say. Tinnitus is genre defying, Tinnitus is unique.

The last few months have seen Tinnitus move all over the hard music scene, booking acts that travel from broken beats to gabba via white noise. Mental. Mind expanding. Loud.

The website - [myearsarebleeding.co.uk](http://myearsarebleeding.co.uk) - says a lot. Tonight I am here to witness a series of acts I know virtually nothing about. Save to say that Tinnitus have chosen them, and that's always been good enough.

Throughout, Tinnitus residents are superb, varied and unified in their ability to shudder the marrow out of my bones, but tonight we're here to see MacheeN Boi (Substance, Leeds) and London-based producers Broken Note. The broad message here is a hard one. Between the two guests we go from dnb, to dubstep, back to hard dnb and into hardcore techno. Broken Note break the most floor boards for me; the journey is seamless and the selection is awesome.

Between smoking out on the crowded deck and dodging the wide-eyed stars of tomorrow, it's possible to gain a moment's reflection. Like no other event. This is musical savagery for the inebriated-cum-educated. Or p'raps it's the other way round.

Welcome to Tinnitus.

JAMES LOCK.

## MR. SCRUFF.

**14TH NOVEMBER  
@FOUNDRY.**

Due to his trademark silly animations and his love of tea, Scruff has quickly gained a reputation as a party DJ. This can be a heavy burden to carry, especially when you're playing sets of up to 8 hours. Tonight he delivers the goods, however, spinning a typically varied set of funk, soul, reggae and dub. Thrown into the mix are a few tunes from his new release, **Ninja Tuna**, along with a few old favourites. From samba to dubstep, motown to rocksteady, Scruff repeatedly demonstrates the eclecticism of his vast record collection throughout a set of over 5 hours.

The flipside of this eclectic selection and lengthy set is that the music sometimes suffers. Whilst the majority of his skill and appeal lies in his ability to gauge the audience and make them dance accordingly, his set occasionally strays the wrong side of acceptable. At times the fine line between funk and funky house is breached, with uber-cheesy results. As a DJ he is not big on continuity, but luckily this is a minor criticism of a set that is original and, most importantly, gets people dancing.

SAM WALBY.

# SOUNDCHECK.





**PORTISHEAD.**

**THIRD.**  
**PORTISHEAD.CO.UK**

How many bands can take a 10 year hiatus and come back fresher than before? **Third** is the long-overdue return of a band that lost the wind under its sails just as it was beginning to take off.

While the first two Portishead albums defined trip hop, a genre that was still in its relative infancy, **Third** smashes it to pieces with heavy synths, thrashing post-punk guitars and a ukulele. From industrial to country, this is an album packed full of tension, variety and contrast. One constant, however, is the inimitable warbling of Beth Gibbons, making the album every bit as haunted as its predecessors.

As 'Silence' kicks off the album it sounds like nothing has changed. Strange atmospheric strings whirl around an eerie bass line, while Gibbons lets out her estranged lyrics. There are moments like this when they sound like the Portishead of old – see also: 'Plastic' and 'Magic Doors' – but it doesn't take long for a myriad of other weird and wonderful influences to creep in.

'We Carry On' and first single 'Machine Gun' are abrasive and mechanical, drawing on industrial and krautrock influences to great effect. 'Deep Water' is by far the album's biggest surprise – a country interlude that sees Gibbons singing at the very top of her vocal range, supported by Deep south-style harmonies. Similarly unexpected is 'The Rip', a sensitive acoustic tune that gives way to rolling synths and some of the album's best lyrical content.

Boldly leaping from style to style without a second's notice, there is a clear sense that **Third** has a longer shelf life than their last release. Everything about the new Portishead oozes intrigue and suspense, and when an album's only shortcoming is an unimaginative title you know you're onto a winner.

**SAM WALBY.**



**THE BAMBOOS.**

**SIDE STEPPER**

**TRU-THOUGHTS.CO.UK**

It is a hard task picking just a single album of the year – this year has seen a lot of fine releases. However, for over all feel, fun, authenticity and back-to-back good tunes, The Bamboos most recent offering on Tru Thoughts has got to be up there.

If you love your funk, soul and motown then **Side Stepper** is the record for you – and if you think that Amy Winehouse or fucking Duffy play soul music, buy this record and realise the errors of your ways. You won't find any overproduced, ball-achingly bland pop mediocrity here. This is an electrifying take on an old genre that importantly sounds fresh.

The Bamboos are an Australian funk outfit. **Side Stepper**, their third release, is by far and away their finest to date. Combining all the elements that have made them such a successful instrumental band, this album sees them taking on more vocal contributions from artists such as UK hip hop legend TY and soul singers Kylie Auldist & Megan Washington.

The dynamics offered by these artists break up the album, leaving it all the more listenable and allowing the instrumental break downs of tracks like 'Funky Buttercup' and 'The Side Stepper' more freedom to the listening ear.

The standout track here has to be 'King of the Rodeo', a melody so catchy and a bassline so driving that once you've heard it, it sticks in the mind like the strongest adhesive – the only remedy being continuous playing of the tune which, of course, leaves you wanting more.

I haven't stopped playing this record, be it DJing, at parties, to my friends or in the shower – it's one of the best. If you don't like, funk off.

**REG REGLER.**

# BEST OF 2008.



## KASAI ALLSTARS.

**IN THE 7TH MOON THE CHIEF TURNED INTO A SWIMMING FISH AND ATE THE HEAD OF HIS ENEMY BY MAGIC. CRAMMED.BE/**

Most people are aware of the formative effect that African American music has had on almost every aspect of modern music - be it blues, jazz, hip hop, soul or any one of the countless sub-genres that have been influenced by these sounds. Yet popular culture often misses out on investigating the influences that birthed them - the sounds of pre-colonial Africa.

An album with possibly the longest name in history was released earlier this year, and has gone largely unnoticed. It is possibly the most imaginative modernisation of African sounds to have been attempted in recent memory, and appropriately it was created by musicians from the heart of Africa itself - The Democratic Republic of Congo. Somehow both primal and incredibly complex, the songs create atmosphere unlike any other music, using unfamiliar scales played on a variety of African and Western instruments, often run through homemade amplification and distortion to create a totally unique sonic landscape. The deployment of polyrhythm is so complex it would have most jazz musicians weeping into their cornflakes, and the hypnotic quality of each song's development makes Four Tet's [Pause] sound like a GCSE music project by comparison. Euphoric and haunting in equal measure, this album is something to relish over and over in a quiet room. Pay for it too, because these musicians come from a country racked by war and turmoil - the last thing they need is for you to steal their livelihoods.

**BEN DOREY.**



## RACHEL UNTHANK AND THE WINTERSET.

**THE BAIRNS  
RACHELUNTHANK.COM**

Where to start with Rachel Unthank and the Winterset? The Mercury Music Prize nomination? The folk revival? The 'girl group' angle? The main aspect here, though, is the music. Rachel Unthank and the Winterset seem to be fully aware of this, delving confidently and comfortably into the realms of folk tradition alongside some fantastic original compositions.

Folk music relies on storytelling as an art. The words and their delivery demand careful attention here. **The Bairns** excels, providing a perfect platform that constantly remains fresh. One moment you're enjoying a heart-warming performance in your living room, the next you are suddenly dragged from your arm chair into something powerful through dense haunting harmonies and shifting dynamics. You can feel the churning waves in 'Sea Song', the booze-fuelled staggering in 'Blue bleezing blind drunk', the despair in 'I Wish'.

Unthank and her band play songs that have been around for centuries, but they make **The Bairns** their own, executing songs uniquely whilst maintaining the tradition. The folk revival is currently blossoming and it is no wonder, with the likes of Rachel Unthank and the Winterset at the forefront of the movement. Much better it be four Northumbrian lasses than a git with pointy shoes and a fringe says I!

**JOE KEELAN.**



## IG CULTURE.

**ZEN BADIZM  
FREEDOM-SCHOOL.NET**

It was a fight to the death between this and the Roots Manuva album. Both artists represent what I consider to be the best features of British black music - pioneering, trailblazing and inspired by everything and itself. Shame the Mobos don't dig around a little bit more....

This album sneaked out on a Japanese label earlier this year, which is a shame as it cost a bloody fortune and makes me look a bit pretentious choosing it. Plus it largely went unnoticed. It's a 'concept' album - a homage to black music and culture - and in a time when we download the one or two tracks we like from an album this is **all** about the big picture.

Anyone familiar with IG's music will know what to expect. And then loads more. Fiercely original, soulful, feisty, difficult, opinionated and spiritual - IG Culture's music operates in its own space. Split into 3 parts, there's the broken afro i dunknowhat of 'B Free', the killer 'Separate', the deep hip hop cut 'Any Questions' featuring the excellent John Robinson, the fierce 'Consumed' through to the soul boy cover 'Girl U Need a Change of Mind'. This album completely blew my head and I was already a fan.

**CHRIS WELCH.**

# REVIEWS.



**SINCE THE EARLY 1970S, FOLK MUSIC HAS BEEN VERY MUCH ON THE PERIPHERY OF THE CONTEMPORARY MUSIC SCENE. ON BOTH SIDES OF THE ATLANTIC, FOLK AND ITS AUDIENCE HAVE BEEN DWINDLING AND THE GENRE HAD BECOME DATED AND UNCOOL; THE PAST TIME OF THE BEARDED, ELDERLY AND STRANGE.**

However, since the turn of the millennium folk music seems to have slowly worked its way back into the centre of the music scene. Singer-songwriters such as Badly Drawn Boy, Damian Rice and Seth Lakeman have all helped this movement along. Arguably, though, the move that has most recently thrown the light back on folk music has to be the Mercury Music Prize nomination for Rachel Unthank and The Winterset's album 'The Bairns'. An unlikely choice for the award, these four Northumbrian ladies' style and tradition goes far deeper into the roots of English folk music than many other so-called folk bands, yet the power and beauty of their music coupled with their imaginative arrangements makes their music every bit as contemporary and exciting.

The proof certainly seems to be in the pudding, as on a particularly dreary November evening a certain Sheffield-based music journalist found himself taking the treacherous journey across the Peaks to the northwest coast, to an event in Liverpool that seems to embody the momentum of this recent folk resurgence. 'The Family Folk Up' is an event hosted by one of the new young folk bands exploding onto the scene and one who are successfully championing its cause. The Random Family are a group of musicians taking folk instruments and the roots of the tradition and bringing it up to date with original compositions. This particular evening sees a line up featuring Rachel Unthank and The Winterset, Liz Green (signed to Manchester folk label Humble Soul) and the Random Family. The event is completely sold out, which may come as a surprise to some, but to those who have been following this events' exploits over the past year this is bread and butter. The audiences here have been provided with a staple of artists from the new blossoming folk scene, led by the youngsters alongside English folk royalty such as Martin Carthy, Martin Simpson and Dave Swarbrick. This combination has conversely drawn a diverse crowd.

"Our events do have a cross-generational appeal but they are dominated by an older crowd," says Will Hughes, Random Family band member and promoter of The Family Folk Up.

Rachel Unthank also believes this to be true but believes that a core of young people are still listening to the music, "I think there are a lot more young people than you might imagine in the scene. Our parents got into folk music in the sixties and stuck with it, so as children we would go to all the folk festivals and folk clubs. For that reason there is a generation of children that are now our age and listening to folk music, but I think the bulk of the audiences tend to be that older generation.

"I think that because folk music is slightly fashionable at the moment and there is the new folk scene it has attracted a younger audience. I think young people are starting to look for something different that isn't over produced and commercialised. There is a need for something that is a little more real. Obviously, our nomination for the Mercury Music Prize and also the Mojo awards in 2005 have helped us to gain a younger audience and get folk out to a new generation."

Joe Keelan, frontman from The Random Family, agrees with Unthank's view on commercialisation, "I think people are trying to get back to something more real, something that has a history and a past to it, something old that they can relate to. The emotions in folk music are just human emotions that are as relevant now as six hundred or even a thousand years ago."

Heritage is clearly a huge part of folk music and it is a sentiment Joe Keelan strongly agrees with, "It's all about tradition and stories - keeping things alive. It's about keeping roots in stories and melodies and passing them on. It's almost like family, keeping parts of people alive."

When I asked Rachel Unthank what folk meant to her, her answer was fascinating, "Folk has traditionally meant 'the music of the the people', so I guess in some ways that means that modern artists like Dizzee Rascals are today's folk musicians. But I think it means different things to different people. I grew up with folk music and I suppose what we meant by that was traditional music or music that fitted in to that ilk. I think people in the mainstream see folk as acoustic music."

This certainly seems to be key part of the folk revival - the mainstream's harnessing of that long-practised art of the singer-songwriter. It seems clear that some of the techniques and routes to making modern popular music come directly from folk tradition. After all, folk music has been around for centuries and in guitar-based music it has naturally left its mark. In the sixties and seventies, when folk music had its mainstream heyday, guitar music in all forms was also blossoming as rock, blues, country and folk blended together. In a sense the same is happening now. Guitar music is once again dominating popular music, and whilst much of it we openly deplore (as any regular reader of NowThen will know), they say 'every cloud has a silver lining'. In this case, however, our cloud has a hairy lining. Thank folk for that.

**REG REGLER.**





# FOLK REVIVAL.

BEARDIES, WEIRDIES AND BANJOS.

PAGE FIFTY-ONE.





**JUNGLIST ALLIANCE ARE THE VERITABLE DONS OF SHEFFIELD'S UNDERGROUND BASS SCENE. THE MASTERMINDS BEHIND SUCH PROMOTIONS AS BASS BAR, DARK CRYSTAL & THE MAD HATTERS BALL, THEY ARE ALSO DEEPLY INVOLVED IN THE WORKINGS OF SHEFFIELD ROOTS BAND I WITNESS, AND HAVE BEEN AND CONTINUE TO BE FOUND HOSTING THE MIC AT ALMOST EVERY WORTHWHILE BASS-ORIENTATED EVENT IN THE CITY. HAVING SUCCESSFULLY SET OUT UPON A NEW PATH WITH THEIR RECORD LABEL R8 WHILST CONTINUING THEIR NON-STOP TOURING, DJING, PROMOTING AND MCING, WE WERE LUCKY TO CATCH AN HOUR OF MR DEADMAN, WALKER AND ROGUE STATE'S TIME TO CHAT ABOUT THE PAST, PRESENT AND FUTURE OF THEIR LOW FREQUENCY-FUELLED BUSINESS.**

**NT. YOU GUYS ARE PRACTICALLY VETERANS OF THE SHEFFIELD JUNGLE, D 'N' B AND BASS SCENES YET YOU'RE NOT EVEN 25 YEARS OLD. HOW YOUNG WERE YOU WHEN YOU GOT STARTED?**

**Walker:** I was definitely, absolutely not the legal age to be doing anything, let alone be working the door at Headcharge and DJing all over the place! I remember performing on my sixteenth birthday at 'Definition' and this was already a couple of years in, so we started really, really young.

**Deadman:** It all started going out to parties to see our mates who'd gone off to uni. There'd be like 27 DJ parties, all of us cutting our teeth for the first time on the decks - passing the mic round - it was a pretty comfortable environment to MC and a good learning ground really.

**NT. WHEN DID YOU GUYS FIRST GET INTO PROMOTING AND DO YOU HAVE ANY PARTICULAR GOOD OR BAD MEMORIES FROM THAT TIME?**

**Walker:** We started our first promotion which was 'Jungle Juice' at Charles St in around March 2003 and while we were there we got the VK bus....

**Deadman:** Yeah, it's like a VK promotional double decker bus - we had radio mics set up so we were driving round town blasting out jungle and literally giving VK away to anyone. There was this moment when all the older D 'n' B crowd were all outside the Forum and we turned the corner on this bus. I think that's when they realised we were insane and also really very dedicated to jungle.

**NT. YOU GUYS ARE AT THE FOREFRONT OF THE DUBSTEP MOVEMENT IN SHEFFIELD WITH DARK CRYSTAL AND LABEL R8 RECORDS. HOW DID THIS COME ABOUT?**

**Deadman:** We set up R8 in the summer of 2006. I'd probably first heard dubstep almost a year before that and I did a Dark Crystal event in early 2006.

**Rogue State:** That was the moment when I decided that I wanted to do dubstep full-time.

**NT. WHAT IS R8'S STRUCTURE LIKE? HOW ARE YOU RELEASING MUSIC AND WHAT HAS BEEN THE RESPONSE YOU HAVE RECEIVED?**

**Deadman:** In terms of vinyl, we've had three releases of 500 copies and have sold them all. It always good to release vinyl - people take you a bit more seriously and it get you more kudos. On the digital releases the figures have been around the same or a bit more.

**Rogue State:** The music has got out to a much wider audience than that, though. People are always telling me they've heard it pirated so if you actually take in all the people that have the mp3s, then it's a lot.

**NT. HAS THIS DIRECTLY AFFECTED THE NUMBER OF BOOKINGS YOU GUYS ARE RECEIVING AS DJS?**

**Rogue State:** Yeah, I mean for the last couple of years I've had quite a lot happening in Sheffield but now there are definitely more people booking me out of town.

**NT. WHAT'S HAPPENING NEXT FOR R8 RECORDS AND JUNGLIST ALLIANCE?**

**Rogue State:** R8 have a lot of new artists we are bringing through - RSD, Twisted from Germany, and Sheffield artists like Cryogenix, Autograff, Cryptic, Deadbeat and others - so quite a lot of people really.

**Deadman:** Our own site is launching soon too and we are going to be trying a lot of new things. For example, chopping up mp3s before you buy them so you can effectively make your own Rogue State remix. It's still our music but it is thinking about releases in a really new way.

**R8RECORDS.CO.UK  
MYSPACE.COM/R8RECORDS**

**REG REGLER.**



# JUNGLIST ALLIANCE.

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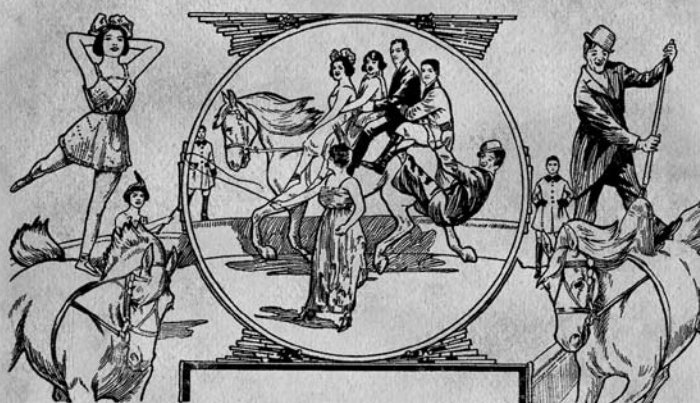
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## RONEYS. 276 SHARROWVALE ROAD SHEFFIELD S11 8ZH

It's been four long months since Sheffield butchers Roneys suffered an electrical mishap - a faulty fridge that caused fire and smoke damage. It wasn't pretty. But the four months are up, the boards are down, the rumours that they were selling the unit have dissipated and the legendary Roneys pork sarnies are back.

Having served the Sharrowvale community for over 60 years, Roneys re-opened in mid-November in classic Yorkshire style with showgirls and pork pies and now continues to maintain its own exacting standards.

Roneys has always been recognised as being one of Sheffield's best, with numerous awards for its bacon and sausages, as well as top accolades in the BBC good food guide. They specialise in organic and free range meat: the beef, the ham, the chicken and the pork all come with a stamp of approval. Basically, these guys know what they're doing, they've been doing it a long time and they do it very well.

They pride themselves on their high quality food and friendly service, and their presence on Sharrowvale has definitely been missed over the summer months. With competitive prices and quality produce that makes supermarket butchers laughable, you have to wonder why anyone would choose Tesco.

The new shop boasts an extended sandwich menu and a daily hot carvery with a variety of hot sandwiches available.

You can now order online through their website.  
[freerangebutchers.co.uk](http://freerangebutchers.co.uk)

**NICK BOOTH.**



## SYD & MALLORY'S BOUTIQUE. THE FORUM SHOPS. (SOON!)

Syd & Mallory (est. 2006) are on the move. From 29th November they can be found in the Forum shops on Division Street. This move offers a more central position, a big window and the chance to join a family of independent traders.

This new addition to the Forum will bring with it an excellent and long-standing reputation for raw and original designs for both lads and lasses. Here at Now Then we like to look good, but big name brands and the high street uniform don't cut for us.

The idea is simple: "We want to make clothes that you can't get everywhere - one-off originals without the designer price tag."

Syd and Mallory's stands head and shoulders above the high street, offering a personal service and in-house sewing machine, as well as supporting the creativity of local fashion and local material producers. So what's the style?

"Our style is raw and a bit messy - unfinished almost - but this sums up the whole ethos of Syd and Mallory's. It's far from polished and there is no perfection."

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We wish Syd and Mallory an easy move and much success in the Forum. Don't forget their 10% student discount.

**ANNA COLAO.**

# TRADERS.



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## PATTI SMITH : DREAM OF LIFE.

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FILM PREVIEW BY LOUISE WILLIAMS,  
SHOWROOM CINEMA.

Hot on the heels of inventive portraits of such greats as Scott Walker, Leonard Cohen, Joe Strummer and Joy Division comes Stephen Sebring's Patti Smith: Dream of Life, the story of the comeback of the strongest woman in contemporary rock music.

Sebring structures his picture of Patti Smith conventionally, from her initial forays into the New York punk scene of the mid 1970s to her recent return to live shows with her new band. However, what is refreshing about Dream of Life is the lack of pointless talking heads that have appeared in similar docs at the expense of footage of the artist, which is (after all) what any fan wants to see. Do we really need to know what Bono thinks, yet again?!

Another break from the norm is that Sebring focuses on Patti Smith as she is now: not only as a musician, but as a photographer and writer. Patti Smith introduces herself at the beginning of the film in a verbal timeline, mentioning the iconic albums that made her name (Horses, Easter, Radio Ethiopia) as stops on the way to her eventual destination. The implication is that she is not a name from the annals of music history, but is still very much a force to be reckoned with, as is obvious in the live footage that shapes the film.

For anyone who has never listened to Patti Smith's music, or even heard her name, Sebring's film is a revelation and will send you straight to the record shop. She's an amazing woman, who has dealt with the deaths of the most important people around her and has picked up the pieces of her life, activism and music career. Yet we also see her in her parent's kitchen, eating homemade hamburgers surrounded by her mum's collection of ceramic cows. Not your average punk icon behaviour, but then again Patti Smith is much more than your average punk rock star.

# FAVOURITES.

## ABBEYDALE PICTURE HOUSE.

387 ABBEYDALE ROAD.  
0114 281 1155  
ABBEYDALEPICTUREHOUSE.  
CO.UK

Standing tall on Abbeydale road like a ghost of cinema past, the Picture House was recently bought up by a group of locals keen to protect this little nugget of community heritage. Now in the process of being restored, the building also houses Abbey Snooker Club and Bar Abbey, the latter of which hosts monthly jazz and comedy nights.

So that's theatre, dance, cinema, comedy, live music and art - all under one roof. A roof, incidentally, that is in urgent need of a repair job. Go to their website to donate a couple of quid to this blatantly worthy cause. Long live community spirit.

## WOODY'S.

657 ECCLESALL RD  
0114 267 6122

Located just off the Hunter's Bar roundabout, Woody's feeds about half of the Ecclesall road workforce on any given lunchtime. Traditional and exotic sandwich recipes cover the walls, making it near-impossible to walk past without feeling the culinary magnetism of this cheeky outlet. What is most impressive about Woody's is the wealth of options. £1.80 will get you a decent sarnie, but if you can stretch to 3 quid then you're in for a treat. Highly recommended are chicken and chorizo (with yogurt of all things), avocado and rocket, and Canadian steak with mozzarella. The best hangover cure available in Hunter's Bar.

## TRU THOUGHTS.

TRU-THOUGHTS.CO.UK.

For over a decade Tru Thought have been putting out the finest music in the UK. Hip hop, soul, funk and broken beat, from Quantic to TM Juke, Alice Russell to The Hot 8 Brass Band - the list of artists on their books is phenomenal. Responsible for Bonobo's first offering, [Animal Magic] in 2000, Tru Thoughts has now developed into an unmistakable brand of quality and a symbol of defiance in the face of a crashing record label industry. We are huge champions of their cause and would strongly recommend you to pick up the following albums: [The Express] by Belleruche, [Side Stepper] by The Bamboos and [Idle Forest of Chit Chat] by Kinny.

## HUNGER.

KNUT HAMSun.

"The whole modern school of fiction in the twentieth century stems from Hamsun. They were all Hamsun's disciples" --Isaac Bashevis Singer

So why haven't you ever heard of him? Probably because he was a Norwegian fascist, who after WW2 dodged a fairly watertight case of treason with a classic insanity plea. Unsurprisingly, the foreign translation market kind of dropped off after that.

Prejudices aside, the book is about a half-crazed aspiring writer, starving to death on the streets of Oslo but determined to continue writing. Not exactly joyful, and based largely on Hamsun's own experiences, imagine a stripped down Crime and Punishment, with its brutality, insanity and irreverence compressed down then injected with a Lynchian humour.

A forgotten classic.

## THE POETRY BUSINESS.

POETRYBUSINESS.CO.UK  
0114 346 3037.

NowThen welcomes poetry publishing house 'The Poetry Business' to Sheffield. Originally heralding from Huddersfield they have recently moved to Bank Street, not too far from Arundel Gate. Founded by Peter Sansom in 1986, they currently publish books and pamphlets under the Smith/Doorstop imprint, and put out the highly reputable literary magazine 'The North'. Their priorities are the spreading of interest in contemporary poetry, the encouragement of new writers, the publishing of work of new and established writers and the setting of high artistic standards. Nuff Said.

They are running regular workshops for aspiring writers, the next is on the 13th December. Interested? Go here - [poetrybusiness.co.uk](http://poetrybusiness.co.uk)

## THOU ART PRESENTS ARTIST TUESDAYS.

@ THE BOWERY.  
DECEMBER 2ND - 7 TIL 11PM

Hosted by Thou art tattoo studio, this regular monthly event has moved to the Bowery for December. Featuring artists from all over England, Scotland and France, the evening has live art, classes and seminars from a variety of artists and genres. There'll be four canvases on sale from the night, along with others from Leah Moule, Bez, Scarlet Hell and Matt Bone. All proceeds go to the Meningitis Trust and the Hideout Charity.

Featured artists include:  
Katriona Godward - [katrionagodward.com](http://katrionagodward.com)  
Math - [myspace.com/theotherguytattoos](http://myspace.com/theotherguytattoos)  
Tiny Miss Becca - [myspace.com/14086790](http://myspace.com/14086790)  
Gerry Carnelly - [gerrycarnelly.co.uk](http://gerrycarnelly.co.uk)

Check 'em out.

# FAVOURITES.



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## WINTER MEAL DEAL

Join us from the 1st November and sample our brand new winter menu. All freshly prepared in the Urbandeli Kitchen from Locally sourced seasonal ingredients. Why not treat yourself to a main course and dessert for just £9.25 Plus, from November, kids menu available.

## WEEKEND BRUNCH CLUB

Locally sourced full English or veggie breakfast with a regular tea or coffee  
**£5.50**

Available from 9.30am - 1.00pm on Saturdays and from 9th November we will be open  
Sundays - 11.00am - 3.00pm.

**TABLE RESERVATION AVAILABLE**

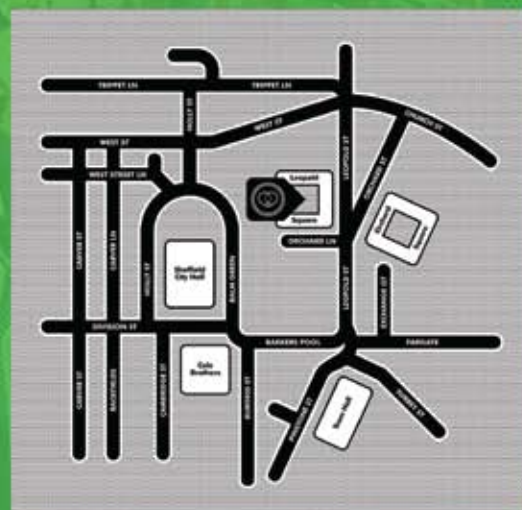


Party where you love.

**Platillos**  
Leopold Square  
Sheffield  
[www.platillos.co.uk](http://www.platillos.co.uk)  
**0114 276 3141**

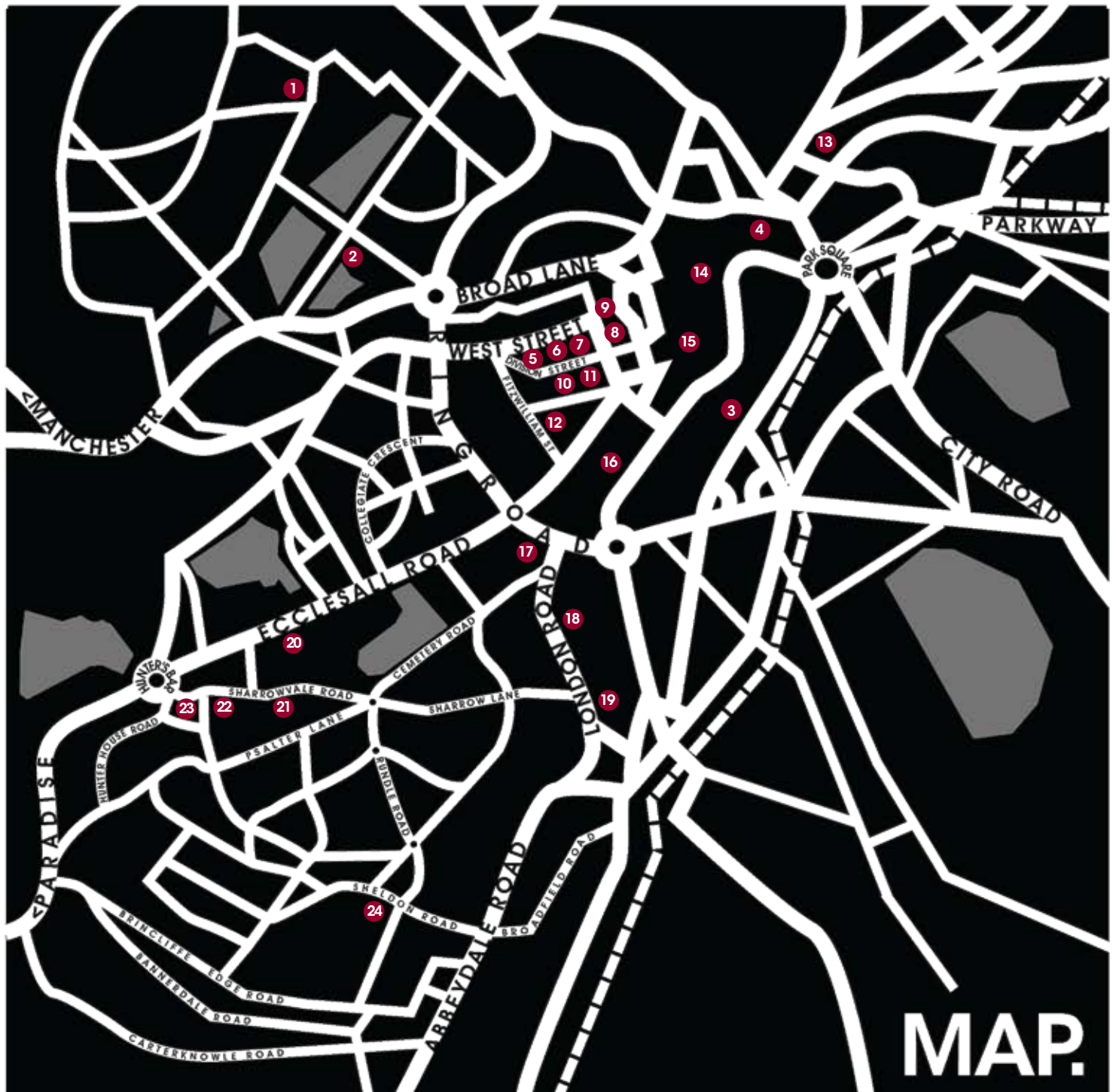


Share what you love.





# THIS IS YOUR CITY.



- |     |                   |     |                         |
|-----|-------------------|-----|-------------------------|
| 1.  | HAYMANS BUTCHERS. | 13. | CLUB SHHH.              |
| 2.  | BEANIES.          | 14. | HEN AND CHICKEN.        |
| 3.  | SHOWROOM CINEMA.  | 15. | THOU ART.               |
| 4.  | GREEN SPIRIT.     | 16. | PLUG.                   |
| 5.  | THE BOWERY.       | 17. | DULO.                   |
| 6.  | RARE AND RACY.    | 18. | LOVE YOUR HAIR.         |
| 7.  | FILIBUSTER&BOOTH. | 19. | AIRY FAIRY.             |
| 8.  | PLATILLOS.        | 20. | BREADSTOP.              |
| 9.  | URBAN DELI.       | 21. | PORTER BOOKS.           |
| 10. | THE FORUM SHOPS.  | 22. | SHARROWVALE LAUNDRETTE. |
| 11. | CORPORATION.      | 23. | BILASH.                 |
| 12. | DQ.               | 24. | THE OLD SWEETSHOP.      |

## KEY.